

# GUIDE to *Films*

in

**HUMAN  
RELATIONS**

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION

National Education Association

*Produced in co-operation with the:*

**ANTI-DEFAMATION LEAGUE OF B'NAI B'RITH**  
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## **GUIDE TO FILMS IN HUMAN RELATIONS**

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**NATIONAL EDUCATION ASSOCIATION**  
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**Washington, D. C.**



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## **INTRODUCTION**

Nearly two hundred films which may be used to interpret more completely the multiple ideas inherent in the term "human relations," are included in this guide. Reference to the classified index reveals that the scope of the bibliography ranges from "NATIONALITY, RACES AND RELIGIOUS GROUPS" to "INTERNATIONAL RELATIONS," with approximately 40 additional subject categories. Intergroup, interpersonal and intercultural concepts that are expressed through the medium of the film represent the boundaries of choice for titles selected in this GUIDE TO FILMS IN HUMAN RELATIONS. The guide is marked by several distinct features.

1. EVALUATION:—Each film has been screened by one or more representative committees, and the comments of the previewing panels are given. Consequently, *inclusion* in the list does not automatically mean *recommendation*. The films evaluated are those which are known to be utilized by groups interested in human relations, and are available for either purchase, rental, or free loan. Like all materials of communication, they vary in quality. Some indication of this variance is recorded in the paragraph headed COMMENT which follows each film's summary of content.
2. CONTENT SUMMARY:—Enough synoptic information to give the potential user the complete story of the film has been the goal of the compiler of the guide. Since the production of this work has been carried on in many centers, the film's summary may vary in completeness, but, in general, the annotation is more detailed than in many other publications in this area.
3. COOPERATIVE PLANNING:—Although the final editorial work has necessarily been in the hands of one individual, the direction and execution of the guide has involved several national organizations in the fields of human relations and audio-visual education, as well as leaders of human relations' workshops and their participants. A truly cross-sectional opinion has been sought in the production of the GUIDE TO FILMS IN HUMAN RELATIONS.

### **COMPIILING THE GUIDE**

In the fall of 1952, the Department of Audio-Visual Instruction of the National Education Association and the Anti-Defamation League of B'nai B'rith joined forces to secure what the late Dr. Leo Shapiro had called a guide "wherein one could feel confidence in terms of objective evaluation of films in the field of human relations."

The development of this guide became the responsibility of the Department of Audio-Visual Instruction of the National Education Association under the guidance of Irene F. Cypher. Working closely with leaders in the area of human relations and audio-visual education, and with the assistance of Herbert Jaffa of the Anti-Defamation League, compiler and editor Edward T. Schofield, aimed at fulfilling these purposes in several ways.

1. The field was canvassed for advice. A questionnaire on the proposed subject categories for the guide was distributed to fifty active leaders of human relations centers. Representative film titles, matched with each subject heading, were analyzed and final choice of subject areas was determined from the pooling of results received from every region of the United States.
2. Several hundred film titles, chosen from the selected subject areas, were evaluated by cooperating summer workshops in human relations during the 1953 session.
3. Appraisal sheets for each film were uniformly employed in the evaluative process. (See page 13 for the standard APPRAISAL SHEET FOR FILMS IN HUMAN RELATIONS).
4. Evaluations for additional films were chosen from the files of the Evaluation Project of the Educational Film Library Association, in order to supplement and to re-enforce those received from the summer workshops. Sixty evaluations of the Educational Film Library Association were secured to supply needed information or to indicate varying opinions with reference to so-called "controversial" films.
5. The Committee on Publications of the Department of Audio-Visual Instruction and the editor and compiler of the guide take no responsibility for the comments on films reviewed. The exact wording of previewing panels has been given wherever possible or there has been a slight re-phrasing of the judgments of panel members for the sake of brevity.

#### *USE OF THE GUIDE TO FILMS IN HUMAN RELATIONS*

All film titles are alphabetically arranged in the main part of the guide. Preceding this alphabetical listing is a subject index to the titles. Since many films have multiple uses, reference to the subject index provides the opportunity for locating this information. Page numbers are not given for each title under the appropriate subject heading as individual films can easily be located by means of the alphabetical arrangement.

Exact running time of the motion picture is indicated, since number of reels alone offers inadequate description of this item.

All films which are entered in this bibliography are sound motion pictures. Data regarding availability of the films in black and white or color is supplied for each title. Only sixteen millimeter motion pictures are included.

Film prints may be secured directly from the main source, entered with each film title, or through local, state or regional

film libraries. Addresses of the main sources for each title are included in the SOURCE DIRECTORY at the end of the bibliography. Film users are urged to locate the addresses of local film resource agencies and to become familiar with their holdings through examination of their catalogs. Since this information is so extensive in nature, it has been impossible to supply it in this short catalog. Film rentals vary with the institution, but, in general, they range from \$1.50 to \$3.50 per reel for black and white prints (approximately ten minutes of running time), to twice these amounts for color versions of the films.

## *USING FILMS ADEQUATELY*

Two major considerations need to be taken into account by the potential user if complete satisfaction with films as a program aid or a teaching material is to be realized. These two aspects of the film's use are EFFECTIVE UTILIZATION and PHYSICAL FACILITIES.

### *EFFECTIVE UTILIZATION*

While the motion picture is a medium with an impact sufficiently strong in itself to attract attention, the utmost values can be achieved through knowing what job you want the film to do. In FILM UTILIZATION, (J. Roby Kidd and Carter B. Storr, Educational Film Library Association, First Avenue and 46th Street, New York City, \$1.00), the authors define these jobs in a list of ten processes:

1. Information—to teach facts, present theories, to explain processes, to give information.
2. Discussion—to raise questions concerning which people have a difference of opinion, or value, or judgment, or belief—in order that your group will explore the problem in discussion.
3. Skill or process instruction—the how-to-do-it film.
4. Identification—those watching a film dealing with personal and social problems usually identify themselves with those on the screen.
5. Appreciation—to stimulate a positive response to art, music, drama, dance and other forms of artistic expression.

6. Worship—to stimulate a positive response to some religious activity.
7. Action motivation—to bring about individual or group action in response to some social problem.
8. Entertainment—films for fun.
9. Public relations—this includes information, interpretation and persuasion.
10. Research and fact finding—films are being used to study performance in sports, aspects of group leadership, behavior of children and other such matters.

### **Things To Do Before Presenting Film**

- (a) Knowing the purpose you want the film to serve, PREVIEW it, keeping the purpose in mind.
- (b) STUDY the discussion guide provided with many motion pictures for additional suggestions.
- (c) Besides the films evaluated in this guide examine other sources of potential motion pictures to bring to your group. EDUCATIONAL FILM GUIDE, published by the H. W. Wilson Company, 950 University Avenue, New York City, is the single largest bibliography of educational motion pictures, and it is kept up-to-date by regular supplements to the main volume.
- (d) Acquaint yourself with good techniques in film utilization. Today, there are many published manuals containing this information. In addition to the Kidd and Storr volume on FILM UTILIZATION, two inexpensive pamphlets from the Film Council of America, 600 Davis Street, Evanston, Illinois, have recently been issued.

**HOW TO OBTAIN AND SCREEN FILMS FOR COMMUNITY USE**  
by Cecile Starr (\$0.25)

**COMMUNITY FILM USE**  
by Charles Bushong (\$0.30)

This latter volume, COMMUNITY FILM USE, has sections particularly aimed at assisting the program planner to arrange film forums. Included are a consideration of the types of discussion—informal group, lecture-forum, debate-forum, symposium-forum, colloquy-forum. The use of the resource-consultant, choosing the

participants and organizing the film forum with particular emphasis on the agenda, reference materials, outlines, bibliographies, screening, publicizing and assembly hall requirements, are given.

In HOW TO OBTAIN AND SCREEN FILMS FOR COMMUNITY USE, film information sources, rental agencies, major distributors, finding space and equipment for screenings, keeping community leaders informed and interested and other aspects of film utilization are considered.

### *PHYSICAL FACILITIES*

Any guide to the use of audio-visual materials will supply the film user with information on screening techniques. Do not neglect this phase of your program, for, without excellent projection, the maximum planning for a good program will be fruitless. The three manuals mentioned offer advice in this area. Remember above all to pay attention to the following details.

1. Have projector set up in advance by a competent projectionist who has focused, tested the sound, and who will remain at the projector during the entire projection period.
2. Note the temperature of the room and keep it at a comfortable level.
3. Provide for adequate darkening of the room in advance. Note particularly light rays from doors and drapes which may spoil the clarity of the film.
4. Have your audience seated so that the maximum seating capacity for good viewing is utilized. This means no seats too close to the screen or at wide angles from the screen.



## **Appraisal Sheet for Films in Human Relations**

1. Title.....
2. Content (Describe film accurately; do not give subjective evaluation here; PLEASE give complete data, using reverse side, if necessary).....  
.....  
.....  
.....  
.....
3. What is the purpose of this film?.....  
.....
4. Is there any distortion? ..... Describe.....  
.....
5. How can this film be used in human relations study?.....  
.....  
.....
6. (Check) Is film best as: Introduction..... Fact presentation..... Summary.....
7. (Check) Does film: Develop attitudes?..... Provoke discussion?.....
8. (Check) Is the film up-to-date?..... Interesting?.....
9. Grade level (Circle) 7    8    9    10    11    12    College    Adult    Other.....
10. Photography (Circle) Excellent    Good    Fair    Poor
11. Sound (Circle) Excellent    Good    Fair    Poor
12. General rating of film (Circle) Excellent    Good    Poor    Fair
13. Please note special strengths or weaknesses of the film.....  
.....  
.....
14. Institution or agency reporting appraisal.....
15. Address.....
16. Name of previewing chairman.....
17. Date appraised.....

NOTE: If you wish, you may answer any of these questions more fully. Use the back of this appraisal sheet and additional paper as need requires.



## SUBJECT INDEX TO FILMS

### ADOLESCENCE

Farewell to Childhood  
Feeling Left Out?  
Fun of Being Thoughtful  
Getting Ready Emotionally  
Getting Ready Morally  
The Growing Years  
The High Wall  
How Honest Are You?  
How to Get Cooperation  
How to Give and Take Instructions  
How to Say No  
Improve Your Personality  
Learning to Understand Children  
Maintaining Classroom Discipline  
More Dates for Kay  
Other Fellow's Feelings  
Other People's Property  
Our Town Is the World  
The Outsider  
Passion for Life  
Personal Qualities for Job Success  
Responsibility  
Right or Wrong?  
Snap Out of It!  
You and Your Family  
You and Your Friends  
You and Your Parents

### CHILD STUDY

And So They Live  
Angry Boy  
Baby Meets His Parents  
The Bully  
Captains Courageous  
(School sequence)  
Children of the City  
Courtesy for Beginners  
Date with Your Family  
Developing Your Character  
Families First  
Family Life  
Family Teamwork  
Fears of Children  
Fun of Making Friends  
How Friendly Are You?  
Let's Play Fair  
Palmour Street  
Passion for Life  
Preface to a Life

### CHILD STUDY

Quiet One  
Shyness  
Social Development  
To Live Together  
The High Wall

### CITIZENSHIP

Are You a Good Citizen?  
Baltimore Plan

The Barrier  
Boundary Lines  
Belonging to the Group  
The Challenge  
Courtesy for Beginners  
The Cummington Story  
Democracy  
Despotism  
Developing Your Character  
Discussion in Democracy  
Don't Be a Sucker  
Does It Matter What You Think?  
English Influences in the U.S.  
Families First  
Father and Son  
Flag Speaks  
Getting Ready Emotionally  
Getting Ready Morally  
Government Is Your Business  
Heritage  
How Honest Are You?  
How to Get Cooperation  
It Takes Everybody to Build This Land  
Lincoln's Gettysburg Address  
Maintaining Classroom Discipline  
Make Way for Youth  
One People  
Other People's Property  
Our Living Declaration of Independence  
Our Basic Civil Rights  
The Negro Soldier  
Practicing Democracy in the Classroom  
Prejudice  
Propaganda Techniques  
Public Opinion in Our Democracy  
Responsibility  
Right or Wrong?  
Room for Discussion  
Rules and Laws  
Secure the Blessings  
Social Changes in a Democracy  
Social Process

### CIVIL RIGHTS AND CIVIL LIBERTIES

Born Equal  
The Challenge  
Flag Speaks  
Lincoln's Gettysburg Address  
Of Human Rights  
Our Basic Civil Rights  
Our Living Declaration of Independence  
You Can't Run Away

### COMMUNITIES

Achimota  
Again Pioneers  
Ai-Ye  
Americans All  
And So They Live  
Answer for Anne  
Are You a Good Citizen?

Baltimore Plan  
 The Barrier  
 The City  
 The Cummington Story  
 Democracy  
 Despotism  
 Discussion in a Democracy  
 Does It Matter What You Think?  
 Education Is Good Business  
 Father and Son  
 Fight for Better Schools  
 The Forgotten Village  
 Government Is Your Business  
 It Takes Everybody to Build This Land  
 Maine Harbor Town  
 Make Way for Youth  
 One People  
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## **COMPARATIVE RELIGIONS**

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## **DEMOCRACY VS. TOTALITARIANISM**

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 Don't Be a Sucker  
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 Public Opinion in Our Democracy  
 Secure the Blessings  
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## **DISCUSSIONAL LEADERSHIP**

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 Chuck Hansen—One Guy!

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## **EMPLOYMENT**

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 Farewell to Childhood  
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 Feeling of Depression  
 Feeling of Hostility  
 Feeling of Rejection  
 The High Wall  
 Honor Thy Family  
 Learning to Understand Children  
 Maine Harbor Town  
 Marriage and Divorce  
 Over-Dependency  
 Palmour Street  
 Preface to a Life  
 Quiet One  
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 Social Development  
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## **GROUP DYNAMICS**

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Chuck Hansen—One Guy!  
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Our Invisible Committees  
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The City  
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## **IMMIGRATION**

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The Cummington Story  
The Greenie  
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Story of an Immigrant  
Swedes in America  
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Camping Together  
The Cummington Story  
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Divide and Conquer  
Expanding World Relationships  
The Family—An Approach to Peace  
Father and Son  
A Girl from Puerto Rico  
Grand Design  
The Growing Years  
Hands Across the Sea  
House of Rothschild  
Man—One Family  
One World—or None  
Partners  
People's Charter  
Picture in Your Mind  
Round Trip: The U.S.A. in World Trade  
Searchlight on the Nations  
Sing a Song of Friendship, Part II  
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Getting Ready Emotionally  
Getting Ready Morally  
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Honor Thy Family  
The High Wall  
How to Say No  
Let's Play Fair  
One God  
Other Fellow's Feelings  
Other People's Property  
Prejudice  
Responsibility  
Right or Wrong?  
Rules and Laws  
Search for Happiness  
Secure the Blessings  
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Chuck Hansen—One Guy!  
Color of a Man  
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Don't Be a Sucker  
Driven Westward  
English Influences in the U. S.  
Family Circles  
French Influences in North America  
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House of Rothschild  
How Honest Are You?  
Joe Davis—American  
Lincoln's Gettysburg Address  
Make Way for Youth  
Man—One Family  
Music in America  
New South  
Of Human Rights  
One People  
Our Town Is the World  
Palmour Street  
The Negro Soldier  
People Along the Mississippi  
Picture in Your Mind  
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How Honest Are You?  
How to Get Cooperation  
How to Give and Take Instructions  
How to Say No  
Improve Your Personality  
Learning to Understand Children  
Let's Play Fair  
More Dates for Kay  
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A Girl from Puerto Rico  
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Lincoln's Gettysburg Address  
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Our Town Is the World  
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People Along the Mississippi  
Picture in Your Mind  
Prejudice  
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Skipper Learns a Lesson  
The Story of Dr. Carver  
Story of an Immigrant  
Sydenham Plan  
To Live Together  
Tomorrow's a Wonderful Day  
The Toymaker  
We Hold These Truths  
Whoever You Are  
World We Want to Live In  
You Can't Run Away

To Live Together  
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World Friendship

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Camping Together  
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Chuck Hansen—One Guy!  
Color of a Man  
Cummington Story  
Divide and Conquer  
Don't Be a Sucker  
Driven Westward  
An Equal Chance  
Family Circles  
Forgotten Village  
The Greenie  
Heritage  
The High Wall  
House of Rothschild  
Joe Davis—American  
Make Way for Youth  
Man—One Family  
New South  
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Our Invisible Committees  
Our Town Is the World  
Neighbors  
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Picture in Your Mind  
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Propaganda Techniques  
Skipper Learns a Lesson  
To Live Together  
Tomorrow's a Wonderful Day  
The Toymaker  
We Hold These Truths  
Whoever You Are  
World We Want to Live In  
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You Can't Run Away

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And So They Live  
Angry Boy

As Our Boyhood Is  
Booker T. Washington  
Broader Concept of Method  
Captains Courageous (School sequence)  
Education Is Good Business  
Family Circles  
Fight for Better Schools  
The Forgotten Village  
A Girl from Puerto Rico  
Heritage  
The High Wall  
Partners  
Passion for Life  
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Learning to Understand Children  
Maintaining Classroom Discipline  
Passion for Life  
Practicing Democracy in the Classroom  
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Shyness  
Snap Out of It!  
Who Will Teach Your Child?

### **UNITED NATIONS**

Born Equal  
Defense of the Peace  
Expanding World Relationships  
The Family—An Approach to Peace  
Grand Design  
Of Human Rights  
One World—or None  
People's Charter  
Round Trip: The U.S.A. in World Trade  
Searchlight on the Nations  
A Story of Goodwill  
We, the People

## **FILM EVALUATIONS**

(Alphabetically Arranged)

### **Key to Abbreviations:**

Elem — elementary  
JHS — junior high school  
SHS — senior high school  
Col — college  
AdEd—adult education  
min — minutes  
bl — black  
wh — white

*See DIRECTORY OF SOURCES for abbreviations  
used in listing film distributors and producers*

**AI-YE**

28 min

color; Apply for purchase price

Brandon, 1950

**SUMMARY:**

This is an experimental film in which a rather unusual method is used to interpret the unending story of mankind. Segments of daily life of primitive peoples in Central and South America are woven into a film fabric employing chants, songs and unique musical effects. There is no spoken commentary, and the total effect is achieved through the use of color photography and the choice of sequences. "Ai-Ye" is a Nigerian word meaning mankind.

**COMMENT:**

Col,AdEd. The previewing group felt that in most cases the film requires an introduction by a leader or teacher. Although the producer states that the film does "not carry nor need a spoken commentary," it is recommended that explanation be given to all but very mature audiences. The film is provocative in that it suggests many varying interpretations of the ageless story of mankind. Shown in the film are man's struggle against nature and his means of expression. It is useful in human relations, in the study of art and music, and as an example of experimental film production.

**ALICE ADAMS** (*dance sequence*)

15 min

bl &amp; wh; Apply for lease

TFC, 1935

**SUMMARY:**

Alice, a young girl who comes from a relatively poor home, receives and accepts an invitation to a ball given by some wealthy people. She presses her brother into the role of an escort; wears clothes which are shabby; picks her corsage from violets in the public botanical garden; and travels in a pick-up truck. At the ball, however, she tries to give the appearance of having friends and fun. This is difficult, and increasingly so, when her brother is discovered shooting craps with the servants by one of the male guests on whom Alice is trying to make an impression. The film shows the difficulty of the adjustments which Alice adroitly and bravely attempts. It reveals her frustration when she returns home from the ball without really having had the successful evening for which she had hoped.

**COMMENT:**

SHS,Col,AdEd. Tensions created by differences in socio-economic status are vividly shown in the case of this girl who is endeavoring to reach a higher level in the social hierarchy. The greatest value from the film probably can come through its use with a trained leader who can guide the audience to recognize the common nature of many of Alice's problems and help it to understand and sympathize with her feelings. The need for proper guidance in using the film is emphasized by the report from one center where the reaction was negative because of the dated quality of the setting; on the other hand, other groups reported the film as "very interesting—many audience members identify themselves in the picture."

## **ALICE ADAMS** (*money sequence*)

14 min

bl & wh; Apply for lease

TFC, 1935

### SUMMARY:

Alice Adams' ambition to rise socially causes constant friction between her father and mother. Alice is about to enter a secretarial school to improve her family's finances when she meets, at the entrance to the school, the young man with whom she had been friendly at the ball (shown in "dance sequence"). She lies to him, telling him that she has come to the school to hire a secretary for her father. The young man accompanies her to her home, but Alice is ashamed to invite him in because the house is upset. She arranges to have him come at another time, but he fails to keep the appointment. A few days later, when the house is again in disorder, he appears on the scene. Her mother eavesdrops on the conversation, and, on hearing her daughter's attempts to conceal the truth about the family's social position, berates her husband in a loud voice which both Alice and the young man can hear. Alice and her friend part with no indication of a future meeting.

### COMMENT:

SHS, Col, AdEd. The preview audiences in one institution accepted the characterizations of the film as true and were very eager to carry on discussion. One other group thought that the film had out-lived its usefulness and that the dated settings would arouse laughter. By and large, though, the film seems to be one which can evoke considerable interest, and, with a trained leader can explore significantly the problems created by family position and the social strata. The film best serves its purpose when employed as an introduction to these phases of human relations' study.

## **AMERICANS ALL**

15 min

bl & wh; \$35

85

McGraw, 1945

### SUMMARY:

After introducing a study of racial and religious prejudice and discrimination in America, the film shows how these evils are being fought by religious, community, educational and governmental leadership. There is a dramatized portrayal of the way some parents, concerned though they are with protecting their children against diseases, often are responsible for infecting them with the serious one of racial or religious prejudice. There is also a sequence dealing with the positive steps undertaken in the public schools of Springfield, Massachusetts to improve intergroup relations.

### COMMENT:

JHS, SHS, Col, AdEd. AMERICANS ALL accentuates good programs in human relations, programs which can well be imitated and expanded. The film is somewhat dated and audiences may not fully appreciate some of its implications unless the leader calls attention to the progress made in this field in recent years. The film is probably best used as a factual presentation of some aspects of intercultural problems a decade ago, problems which have significant meaning in terms of the degree to which they have been solved by 1954.

## **AND SO THEY LIVE**

25 min

bl & wh; \$95

NYU, 1940

### **SUMMARY:**

Difficult social and economic circumstances under which a rural southern community lives, are portrayed in this film produced by the Educational Film Institute of New York University, in cooperation with the University of Kentucky. It reveals that man has been wasteful of the land in the southern Appalachian district, and that isolation has kept the people chained to folkways that are detrimental to modern living. Much of the film is devoted to schools, where the facilities and the curriculum are out-of-date and inadequate. It shows that under such conditions, and probably contributing to them—as part of a vicious circle—there is no relationship between the school program and the problems confronting the people.

### **COMMENT:**

Col,AdEd. The film depicts problems in rural sociology, teacher education and health education. Its purpose is to show the need for modernizing schools and improving living conditions in backward rural areas. Sound health cannot be built on biscuits and fat pork; sound learning cannot flourish in a stagnant, stereotyped school atmosphere. Caution needs to be exercised in the use of the film, since its presentation of one community cannot be considered typical of rural America. This is a fine example of the documentary-type film, but it is somewhat dated. Produced in the depression years, it depicts conditions that are no longer as widespread. Good for discussion of land use and human relations. Better examples of what is happening in such backward areas may be found in more recent films.

## **ANGRY BOY**

33 min

bl & wh; \$105

IFB, 1951

### **SUMMARY:**

In ANGRY BOY we see how a lad, not yet in his teens, responds to psychiatric treatment and psychological guidance after he has become involved in a stealing episode in his classroom. Tommy's family background is one of frustration, tension and scenes of hostility accentuated by the conflict between Tom's mother and maternal grandmother in their efforts to dominate the family. The program of a child guidance bureau is depicted not only as it affects Tommy, but also in its relationship to the entire family. At the end of the film, Tommy's mental health has been improved and his progress as a developing human being pushes forward along normal and positive lines.

### **COMMENT:**

Col,AdEd. This film, sponsored by the Mental Health Film Board and the State of Michigan, portrays the causative nature of behavior problems in children and indicates how a sympathetic and informed teacher, working with guidance people, can help contribute to the improvement of "troubled" children. The film is useful in understanding interpersonal relationships, unconscious motivations, etc., and the role of the psychiatrist, psychologist, social worker, etc., in improving human relations.

## **ANSWER FOR ANNE**

40 min

bl & wh; \$250

*RFA, 1949*

### **SUMMARY:**

The problem of displaced persons and how they can be resettled in the United States are shown to a high school girl who, as a result of an assigned project, "Why Our Town Should Take in DP's," has become interested in the situation. She meets with and interviews many citizens in completing her research for the writing of the paper.

### **COMMENT:**

JHS,SHS,Col,AdEd. The film, produced for the National Lutheran Council, opens the eyes of Americans who are not aware of the problems of a displaced person cut off from a normal way of living through the violence of war. Produced at a time when this situation was much more acute, film nevertheless contains a moving appeal for better understanding of peoples of the world and their problems.

## **APPRECIATING OUR PARENTS**

11 min

bl & wh; \$50      color; \$100

*Coronet, 1950*

### **SUMMARY:**

The film presents lessons in cooperation within the family unit. Tommy learns to look at the family as a team, for whose well-being all the members, Tommy too, have a share of the responsibility. Tommy discovers this lesson by looking around his home and discovering how much his parents do for him every day, and he learns how he can repay them.

### **COMMENT:**

Elem. This is one in a series of films for young children, teaching them how to get along with others. The film aims to increase better human relationships, with particular emphasis on the family.

## **ARE YOU A GOOD CITIZEN?**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1949*

### **SUMMARY:**

Mr. Heineman has been chosen by his community to preside over the celebration of "Citizenship Day." We discover that he has been chosen for this honor because he has fulfilled most completely five requisites of good citizenship. These include participation in group activities and a knowledge of and obedience to the law. Mr. Heineman speaks to a group of junior high school students, emphasizing the point that neglect of responsibilities may cause the loss of rights.

### **COMMENT:**

Elem,JHS,SHS. The film may be used primarily to teach the role of a good citizen, but it leads also into a broader discussion of community problems. The examples employed in the film show exemplary conduct for both juvenile and adult. The previewing committee believes the film may be used more successfully with younger high school students than with other groups.

## **ARE YOU POPULAR?**

10 min

bl & wh; \$50 color; \$100

*Coronet, 1947*

### **SUMMARY:**

This is a film dealing with boy-girl relationships. Caroline and Wally are going out tonight, and they'll have a good time. They are popular and welcome in any group because of their innate friendliness, consideration for other people, and their interest in other people's activities. Principles for being popular are discussed, e.g., consideration; a friendliness which is not overbearing; attention to physical appearance; the development of a wide range of interests; etc.

### **COMMENT:**

JHS,SHS. The film emphasizes the desirable qualities which should be cultivated by young people. As such it has a role to play in the development of attitudes on good personal relationships. The film may be utilized to show teen-agers how to avoid some frustrations.

## **AS OUR BOYHOOD IS**

18 min

bl & wh; \$85

*Brandon, 1943*

### **SUMMARY:**

This film calls for improved rural education through consolidation of small schools, and takes as its model the Bruton Heights consolidated schools for Negroes, in Williamsburg, Virginia. In this poverty-stricken community, first steps included modernizing the curriculum and replacing, as much as possible, outdated texts. However, these first steps weren't adequate; more had to be done; District authorities agreed to execute a plan of consolidation. Now, where there once stood a number of small schools, poorly kept, there is a single district school, well-staffed and well-equipped. The film points out that there is still room for more change.

### **COMMENT:**

Col,AdEd. The film stresses scenes from real life in the educational field. It points to one of the major developments in education today, and its expression of this problem in terms of the improvement of Negro schools, is well-handled.

## **ATTITUDES AND HEALTH**

10 min

bl & wh; \$50 color; \$100

*Coronet, 1949*

### **SUMMARY:**

When Marv Baker doesn't make the basketball team, he begins to worry about it. Arriving home, he discovers that his sister, Alice, who had been worrying about a promotion that had not developed, has become ill. The doctor states that such persons need perspective. He defines this quality as seeing a problem in relation to the individual's life situation. To insure healthy living, the doctor gives three rules: (1) get the facts about what is worrying you; (2) make your plans in relation to those facts; and, (3) carry out the plans. When the doctor leaves, Marv thinks about the advice and applies them to his own problem.

**COMMENT:**

JHS,SHS,Col,AdEd. The problems considered are everyday ones with which high school and post-high school young people are confronted. The film emphasizes the importance of proper attitudes in meeting certain situations and indicates ways, occasionally oversimplified, of dealing with the situation. Although the picture is pointed to the areas of mental and physical health, there are definite applications to personal and human relations studies.

**BABY MEETS HIS PARENTS**

11 min

bl &amp; wh; \$50

EBF, 1948

**SUMMARY:**

Film shows that an individual's personality and character are largely determined by the way he is treated and his needs satisfied during the early years of his life. The baby's basic needs are said to be concerned with food, elimination and love. Ideally, the effect of food on appeasement of hunger gives the child a feeling of security and confidence in the world; the process of elimination gives relief and happiness; and love, partially illustrated by bathing, feeding and playing, helps to teach the child to expect something good from the world. Being treated as a real individual, he develops a normal personality and learns to become adjusted to society and the requirements of the world.

**COMMENT:**

SHE,Col,AdEd. Good close-ups and actual situations lend the film reality. The commentary is well-paced and non-technical. Although the facts of heredity are included, the emphasis is on the influences of human relationships in the child's development. The film can be utilized to show how a child learns the requirements of society and to illustrate the adjustments the baby must undergo.

**BALTIMORE PLAN**

18 min

bl &amp; wh; \$100

EBF, 1953

**SUMMARY:**

A story of how Baltimore, Maryland, has encouraged the improvement of its run-down and slum areas. The film begins by depicting the experiences of a woman social worker making a survey of various sections of the city which are suffering from inadequate and faulty housing, sanitation, and recreational facilities. We see these urban jungles with their tenements, shacks, and scattered refuse and debris. But then we see how teamwork among landlord, tenant-owner, and tenant can transform these blighted areas into healthful and attractive places to live. Here, block chairmen are selected to help organize the residents into "action" groups. There, a coordinated program is undertaken under a new city housing ordinance. Here, sample blocks (parts of neighborhoods) are used to test the feasibility of the Plan. There, the Plan is extended to larger areas throughout the city. Final scenes show neighborhood before the Baltimore Plan had been put into effect and

afterward: homes, although old, have now been given the "new" look inside and out, and about them are new gardens, and play spaces.

#### COMMENT:

SHS,Col,AdEd. The strength of the film from the human relations point of view lies in its effective presentation of a plan for group and community activity; everywhere there is evidence of cooperation and successful planning by different groups, e.g., the cooperation of Negro and white, landlord and tenant, and block leader and neighbor, etc.

### **THE BARRIER**

30 min

bl & wh; Apply

*Family, 1951*

#### SUMMARY:

By his own standards, Harry Sadler, financially-secure pillar of the community, follows an exemplary life. Then, a much-needed housing project is built near his attractive home. Indignant, he has a barrier erected to close off the most accessible street to the new development; in effect, the people are segregated from those of his socio-economic status. His young son becomes infected with his father's attitude and starts an argument with his new neighbors. In the melee, in which he is aided by one of the boys from the project, the son nearly loses his sight. In the meantime, Henry's daughter becomes engaged to a young man who has purchased a home in the new development. Most of Henry's associates do not approve of his action, and with their persuasion, added to the conflicts within the family, he acknowledges his error.

#### COMMENT:

Elem.,JHS,SHS,Col,AdEd. The film, depicting the application of the principle of "love thy neighbor" and religious in spirit, is not sectarian in its approach. It is dramatic, the acting is convincing and the message well developed. It is excellent for discussion purposes in churches, clubs and other organizational activities.

### **BELONGING TO THE GROUP**

16 min

bl & wh; \$75

*EBF, 1952*

#### SUMMARY:

The film examines the meaning of the idea of respect and explains its essential relation to living in a democracy. It illustrates the origin and development of some of the barriers to "respect," and then suggests ways for eliminating them. Film also indicates how "respect" must be exchanged among all members of society.

#### COMMENT:

JHS,SHS,Col,AdEd. BELONGING TO THE GROUP is a good film for the examination of an important phase of group relationships, and offers an effective way of setting the stage for discussion of the problem.

## **BOOKER T. WASHINGTON**

17 min

bl & wh; \$85

*EBF, 1951*

### **SUMMARY:**

This is one of the subjects in the series, GREAT MEN AND WOMEN OF THE WORLD. The film reveals significant episodes in the development of this famous Negro educator from his childhood through his adult life. His early education at Hampton Institute is shown, including the culmination of this experience when he is chosen to head the newly-formed Tuskegee Institute in Alabama and his later struggle against those who criticized the Institute and its program. His famous Atlanta speech is depicted, as well as his interview with Theodore Roosevelt and his receiving an honorary degree from Harvard University.

### **COMMENT:**

JHS,SHS,Col,AdEd. The film, produced in collaboration with John H. Franklin of Howard University, is rated high in interest and potential use. Its values are many for appreciating more fully American history, education and literature, for improving inter-racial understanding, and for helping one to understand the significance of the Negro in American Society.

## **BROADER CONCEPT OF METHOD**

32 min

bl & wh

Reel 1 \$80

Reel 2 \$95

*McGraw, 1947*

### **SUMMARY:**

In reel one, we first see a realistic picture of a teacher-dominated classroom. The recitations are the lesson-hearing type, resulting in little student interest or participation. Vital problems affecting the students are disregarded because of the rigidity of the course of study. A comparison of this method, with one in which freedom of discussion is encouraged, then follows. Now, we see the class about to embark on a project which is centered about the needs and the interests of the students. In reel two, the implementation of this desirable kind of program is realized. Students are shown at work together, organizing themselves into functional groups to make and to carry on plans for investigation and reporting of their problems. We see how reflective thinking and self-expression are now greatly enhanced.

### **COMMENT:**

Col,AdEd. This film, designed for teacher-training classes, has considerable interest to those interested in developing good conditions for group work and democratic action. The techniques illustrated are readily applicable to other situations in which individuals are to share in the planning and execution of activities. The film shows positively the close correlation between interest and effort not only in the classroom, but also in any worthwhile activity.

## **BROTHERHOOD OF MAN**

10 min

color; \$80

*Brandon, 1946*

### **SUMMARY:**

Deals with scientific facts relating to the biological similarity of all peoples,

and explodes many "race" theories which claim superiority for certain groups. Film emphasizes that superficial differences among people are due to accidental and environmental conditions, and shows that mankind's future depends on brotherhood. The film illustrates the importance of environmental factors by comparing two boys of the same racial background with only one difference—one is raised in the United States and the other in China. At maturity, despite physical resemblances, they reflect completely the cultures in which they were raised.

#### COMMENT:

JHS,SHS,Col,AdEd. The film, which is based on the pamphlet, "Races of Mankind" by Ruth Benedict and Gene Weltfish, has universal appeal for a widely disparate age group, children, youth, adult. This is especially true because the cartoon treatment makes very concrete what otherwise is abstract. In some school systems and public libraries the film has been a source of controversy because of the alleged association with Communist "front" organizations of the authors of the pamphlet and the film script. Preview committees, however, subjecting the film to careful analysis, have held that the film itself contains constructive material designed to further good racial understanding.

### **BORN EQUAL**

10 min

bl & wh; \$45

*Library, 1952*

#### SUMMARY:

Film illustrates the basic concepts of the UNESCO Declaration of Human Rights: The right to education is introduced with the explanation that it will take time and effort to achieve a world-wide equality; various types of worship are depicted in a sequence on freedom of religion; and a side-walk orator, his right to speak without fear protected by the police listening nearby, is seen in a section on freedom of speech. Emphasis is placed on the concept that a man is considered innocent until proven guilty. Totalitarian countries where this idea is not honored are shown. Freedom of person, no arbitrary arrest, fair trial, freedom of movement and other promises of the Declaration are considered. Freedom is examined in relation to the contributions of the individual through work, unselfishness and lack of prejudices.

#### COMMENT:

JHS,SHS,Col,AdEd. The film has been produced by Australian Instruction Films in cooperation with UNESCO. It has value for both the study of international affairs and human relations. The Australian background against which the ideas in the film have been depicted contributes another use: that of studying the "Land Down Under" and contrasting it with America and other countries.

### **BOUNDARY LINES**

10 min

color; \$100

*International Film Bureau, 1947*

#### SUMMARY:

Film develops the theme that a "line" is what we make it—a line is only an idea. Some "lines," boundary lines, divide people from one another.

Throughout history men have fashioned weapons that are used against an enemy crossing a boundary line. Now the weapons are so threatening that we have little time to overcome the hate, the greed and the fear that cause these lines to be drawn. Can we meet the challenge in time? The film is composed of animated paintings, moving lines, realistic and abstract symbols, and a carefully integrated musical score all of which combine to re-enforce the ideas as they are developed pictorially. For example, from an illustration of two boys who are involved in a dispute over a game of marbles, we see how the struggles of mature men and women develop.

#### COMMENT:

JHS,SHS,Col,AdEd. The film is one of imagination with art work by Phil Stapp and music by Gene Forrell, and, in its effective presentation of brotherhood as contributing to national and local harmony, is highly recommended as a valuable tool for group work. The film is especially suited for evoking discussion in that it does not actually express concrete ways of abolishing barriers but leaves this task to the audience. Some of the previewing groups agree that considerable interpretation may be needed for less mature members of an audience; that the film may need to be screened a few times for an audience to draw from it all of its implications.

## BREAKDOWN

43 min

bl & wh; \$150

McGraw, 1951

#### SUMMARY:

The story of a charming, responsible twenty-three year old woman, who, to the bewilderment of her employer, family, friends and even her family doctor, develops a schizoid personality and has a "nervous breakdown." She is fortunate in being able to receive treatments in an excellent hospital, and at the end of the film returns to normal life. One of the films in the "Mental Mechanisms" series (a series which includes "Feeling of Rejection," "Feeling of Hostility," etc.), "Breakdown" does not discuss the causes of mental illness, but rather community attitudes towards it. Film emphasizes the fact that hospitals with adequate staffs and equipment can treat mental illness successfully, and that patients should not be ostracized but regarded in the same way as victims of any other disease.

#### COMMENT:

Col,AdEd. The film, which has been previewed by committees on which have sat medical personnel, is rated factually sound and excellent in respect to how it depicts emotional and social situations which commonly exist. There was a difference of opinion, however, with respect to the need for a discussion leader versed in psychiatry. Some opined that a discussion leader should be well informed on the subject of psychiatry, others, pointing to the fact that the impact of the film for human relations study is aimed at the social significance of mental illness, didn't think this absolutely necessary. The discussion leader should be informed about the subject of psychiatry, but he needn't be a specialist.

## **THE BULLY**

10 min

bl & wh; \$45

YA, 1952

### **SUMMARY:**

This is a discussion film dealing with a common problem in social living, that of the individual who is too aggressive in his relations with others of his group. The situation dramatized in the film involves Chick, a boy in his early teens who dominates the younger boys he has drawn around him. Chick, learning of a projected class picnic, decides that the gang will really "fix" the picnic. The class leaders hear of the gang's plans and quickly revise the location selected for the picnic. Then, after the picnic is under way, they send a note to Chick inviting him and his gang. The film ends with Chick and his gang approaching the picnicking group, and there is an element of uncertainty as to what the outcome will be. Questions are raised for the audience to discuss: "Could anything else have been done about Chick, the bully?" "What do you think?"

### **COMMENT:**

Elem,JHS. The film depicts a situation which is within the common experience of most boys and girls. By presenting the problem as a fictionalized drama, the film enables the class to talk objectively about a bully. The film gives an insight into the ways people try to meet their social and emotional needs. The preview group felt that the character of the bully was distorted in that he was just about too bad to be true. While the film is largely in the area of child study and psychology, it has an importance in the field of human relations since it shows the kind of personality that is predisposed to be prejudiced and some of the causes (i.e., insecurity, need for a scapegoat, aggressiveness and concern for power).

## **CAMPING TOGETHER**

23 min

color; free loan

Texas, 1952

### **SUMMARY:**

The film deals with life in children's summer camps—Y.M.C.A., Boy Scout, and private—and shows camps' basic organization, instruction in swimming, boating, etc. All of these activities stress either cooperative teamwork or practiced precision. At the end of the film the Boy Scout groups of San Antonio go to Mexico and take a hiking trip with Mexican Boy Scouts. The closing words of the film stress the need for the youth of the two countries to work together as they camp together.

### **COMMENT:**

JHS,AdEd. The film shows the benefits of camp life in teaching children to live, work and play together. It stresses, however, relations *within* an ethnic group rather than *between* the ethnic groups. The film also contains little that would contribute to improving intercultural relationships within the United States. There is some recognition of the need for international understanding and cooperation, and there are some examples of cooperative action and experience within boys' clubs. But, again, film does not show how different racial groups can work together.

## **CAPTAINS COURAGEOUS** (*school sequence*)

12 min

bl & wh; Apply for lease

TFC, 1937

### **SUMMARY:**

A Metro-Goldwyn-Mayer film. Harvey, the central character in this film is the son of a wealthy man. In the private school where he has been placed by his father, Harvey attempts to dominate both student body and faculty by giving valuable gifts; Harvey expects repayment through favors. One of Harvey's goals is membership in the most select club in the school, and he attempts to gain entrance through thinly disguised bribery. When he is repulsed and his activities in the school are unmasked by a tutor, he seeks revenge by going to his father with an exaggerated tale of inflicted punishment. Eventually, his father learns the truth, and, in the closing sequence, realizes that his neglect of the boy is largely responsible for his development along unsocial lines.

### **COMMENT:**

JHS,SHS,Col,AdEd. This motion picture has been excerpted from the feature film by the Commission on Human Relations. The characters follow stereotyped patterns of behavior, and the situations portrayed are outside the comprehension of most students unfamiliar with private schools. Despite these drawbacks, the film, in the hands of a competent guide, may be used to illustrate the fallacy of attempting to satisfy a normal need for "belonging" through socially undesirable methods.

## **THE CHALLENGE**

30 min

bl & wh; \$80

McGraw, 1951

### **SUMMARY:**

Sponsored by the Civil Rights Film Association and produced by March of Time. A photographer and writer are assigned to do a series of articles based on the report of the President's Committee on Civil Rights. First incident depicted involves a Negro family in the South, the father of which is killed after receiving his poll tax receipt. Then the trial of the white men who have committed the murder is portrayed. Next, the message of the President's Committee is dramatized through an interview with Rt. Rev. Henry K. Sherrill, chairman of the committee. Other cases of violations of civil rights portrayed include a mechanic denied a job because of his "foreign name," a young Pole who is unable to enter a medical school because of his nationality, and a Negro who is not permitted to vote. But the film also shows evidences that indicate that civil rights are being protected and furthered. These sequences show interviews with industrial and labor leaders, visits to integrated schools and police departments. The film concludes on the note that violations of civil rights cause low income which leads to poor housing, poor food, bad health and poor schools.

### **COMMENT:**

JHS,SHS,Col,AdEd. The film was criticized by previewers because of the emphasis on violations of civil rights rather than upon actions presented which

develop civil rights. In trying to cover the whole front of civil rights, the film loses the sharp focus it might otherwise have had. The film, however, provides a good background on the subject, presenting and examining the legal implications of the concepts of democratic human relations.

## **CHILDREN OF THE CITY**

30 min

bl & wh; \$75

BIS, 1945

### **SUMMARY:**

This is a study of the problems of juvenile delinquency in an urban area in Scotland. The city is a large, industrial community where three boys have broken into a shop. The film asks the question: "How responsible are the children for their act," and then shows us the houses in which they live, the difficulties of their parents in providing a living and the lack of recreational and guidance facilities. One boy is assigned to the care of a clinic to help cure a physical disability; one is placed on probation, and a third is sent to an institution for rehabilitation. The film then goes on to a broader consideration of the problem in terms of preventive measures against juvenile delinquency.

### **COMMENT:**

Col,AdEd. Although the narration is by a Britisher and therefore a little difficult for the American ear, the film penetrates very carefully the basic causes of delinquency. As an instrument for initiating discussion it is very potent. The cases of the three boys and their families are convincingly and sensitively portrayed, so that the transfer of the problems from Scotland to America is easily made.

## **CHOOSING FOR HAPPINESS**

14 min

bl & wh; \$75

McGraw, 1950

### **SUMMARY:**

This is one in the series of films on marriage. The central character, Eve, always asks herself the question when meeting a new boy: "Is he right for me?" Most of her friends, male and female, do not seem to meet her "specifications" and though they have some of the qualities she admires, they usually lack one or more she considers essential. She attempts, with no success, to alter their behavior. Emphasis on her own character is suggested by a friend with the result that she learns to analyze her own conduct before presuming to make too many demands on others.

### **COMMENT:**

SHS,Col,AdEd. The film is geared to the consideration of a particular phase of marriage problems and so is useful in units on family relationships. The basic situation depicted, however, permits the use of this film to illustrate other inter-personal relationships. The film uses background sets which reflect a fairly high standard of living. This may be an important fact in planning for its use.

## **CHUCK HANSEN—ONE GUY!**

26 min

color; \$240

FON, 1953

### **SUMMARY:**

Filmed in a large industrial plant, this is the case history of a fight against discrimination. The picture depicts the story of how workers and management cooperate to discover and correct bad human relations. Chuck Hansen, the average man on the job, who doesn't think too much about things not immediately connected with his job or family, gradually appreciates and contributes to the positive program of intergroup education which his company together with his union put into effect. Around the conference table a group of individuals under the guidance of a social scientist, an anthropologist, a clergyman and specialist in group relations, explore the roots of prejudice and the elimination of discriminatory practices.

### **COMMENT:**

SHS, Col, AdEd. The film acquires much of its authenticity because of the real-life people and situations employed in analyzing intergroup problems. Much of the action takes place in a static background—a conference room—but flashbacks which dramatize the points being made keep interest keenly alive. Although the picture gives a clear-cut approach to meeting difficult problems, previewers felt there was some danger in the apparently easy way problems were solved; that is, this phase of the film seemed more unrealistic than the rest. The film has many possible applications by intergroup agencies, labor, management, schools, churches, clubs and civic organizations.

## **THE CITY**

30 min

bl & wh; \$65

MMA, 1939

### **SUMMARY:**

Two contrasting patterns of life are presented in the film: one, the jumble of city life caused by modern developments—skyscraper, smoke, traffic, business and commerce; and, two, the peace and calm of living in a rural area. Then the film depicts life in a model, planned community, where there is room enough for everybody and the elements of a good life are available.

### **COMMENT:**

SHS, Col, AdEd. This film is desirable for use in the study of ways of improving human relationships through technological advances. It can be used in sociology, the study of housing, highways or city planning. It is particularly valuable because of its emotional impact. It skirts a definite consideration of the economic causes and ways of improvement through economic channels. Instead the harmful effects of many aspects of city living are emphasized. The film is not up-to-date, although the problems raised by the film have not been completely solved. It can well serve as an introduction to the discussion of urban problems in our society.

## **COLOR OF A MAN**

18 min

color; free loan

*IFB, 1946*

### **SUMMARY:**

The film deals with the conditions of the American Negro and the efforts made to better those conditions. The implications of color in achieving abundant full life, are explored. The picture portrays the Negro as having a poorer chance than the white man because of his more limited educational possibilities, the poverty of his surroundings and discrimination practiced against him. When the Negro has living conditions, adequate education and employment opportunities based on skill, his response is equal to that of the white person. The film calls attention to all peoples' responsibility for putting into practice the precept "all men are created equal."

### **COMMENT:**

SHS, Col, AdEd. The film emphasizes the role of the American Missionary Association in improving conditions for living among Negro communities in the South. The film does not offer concrete methods of solving the problems so well-presented, but it aims at arousing the social conscience. It is a potent instrument because of its emotional impact.

## **CONTROL YOUR EMOTIONS**

13 min

bl & wh; \$62.50      color; \$125

*Coronet, 1950*

### **SUMMARY:**

In order to control our emotions we must first understand the stimulus-response patterns. Severe emotional stress decreases efficiency. This is illustrated in the film by Jeff, whose anger results in projecting inanimate objects as the cause of his not being able to start a car. To control the emotions three suggestions are made: (1) modify the stimulus; (2) eliminate the stimulus; (3) modify the response.

### **COMMENT:**

JHS, SHS, Col, AdEd. The film is considered representative of the types of problems faced by young people in learning to understand and control their emotions. The point of the film is clearly and succinctly made for use in personal guidance and human relations.

## **COURTESY FOR BEGINNERS**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1952*

### **SUMMARY:**

The film depicts a modern classroom in which children of the third grade are being taught to act as hosts to visitors, as good playmates and neighbors. The technique of role-playing is utilized in the presentation.

### **COMMENT:**

Elem. The film is more than a picture of good manners and how to execute them. It is a personal guidance motion picture for young children and sets the stage for knowing why good manners are a basic part of getting along with people. The film achieves realism through the introduction of the children's voices along with the comments of the narrator.

## **THE CUMMINGTON STORY**

20 min

bl & wh; \$27.85

*UWF, 1945*

### **SUMMARY:**

The film, produced by the Overseas Unit of the U. S. Office of War Information, depicts the struggle against intolerance in a small New England town. A group of refugees is settled in a tight little community, where, at the beginning, only the minister is their friend. Gradually, as their problems of employment, housing and education are met, the townspeople come to accept them.

### **COMMENT:**

SHS, Col, AdEd. This is a good film which makes a strong plea against prejudice. The emotional problems in the picture are handled in an expert way, and the transformation of attitudes from distrust to respect is convincing.

## **DATE OF BIRTH**

16 min

color; \$60

*NFB, 1950*

### **SUMMARY:**

In DATE OF BIRTH, the dependability and productivity of older workers are clearly depicted. It is a definite plea to employers, and society in general, to remove age barriers to employment. A dramatic sequence reveals the intense disappointment of an older worker, an able man of 45, when denied a job for which he is fitted in all respects. The film shows that less absenteeism, a lower turnover rate, and improvement of production result from disregarding the date of birth of a worker. Specific benefits to the nation from utilizing older men and women are presented. The film is introduced by the Minister of Labor of Canada, and the specific implications are in terms of Canadian problems.

### **COMMENT:**

JHS, SHS, Col, AdEd. The basic difficulties arising from the rapid increase of older people in society are as common in the United States as in Canada; and, this film does an excellent job in terms of human relationships, to visualize this situation. The problems of older members of the family and of the community in getting and keeping a job so that they can lead as normal lives as young people, receive interesting, and at times humorous, treatment.

## **DATE WITH YOUR FAMILY**

10 min

bl & wh; \$50

color; \$100

*EBF, 1950*

### **SUMMARY:**

This is a film dealing with the ethics of family living. It is one in a human relations series, concerned with the need for greater understanding—the respect all should have for one another. Graciousness, consideration and kindness in the family group are stressed. The strengthening of family ties can be effected by the practice of simple courtesies.

### **COMMENT:**

Elem, JHS, SHS, AdEd. The film sets positive patterns for improving human relationships within the family group. While it is not a film of etiquette in

the usual sense, it calls attention to proper manners. Its use is not limited to any narrow age span since all members of the family are effected by the situations developed.

## **DEFENSE OF THE PEACE**

12 min

bl & wh; \$32.50

*UN Film Division, 1950*

### **SUMMARY:**

Live action and animation are used to describe the overall organization and functions of the various branches of the United Nations. The United Nations is compared with its predecessor, the League of Nations, and the improvements in the structure of the UN are described.

### **COMMENT:**

SHS, Col, AdEd. The film is definitely a straightforward, factual statement of information about the structure and operation of the United Nations. The animation does much to clarify the various phases of the huge organization portrayed. The film serves as a review or introduction to this international body.

## **DEMOCRACY**

11 min

bl & wh; \$50

*EBF, 1946*

### **SUMMARY:**

The film represents an attempt to set up criteria by which democracy may be judged. It does not actually define the term. Two basic democratic concepts are developed in detail. They are shared respect and shared power. These depend upon economic balance and enlightenment.

### **COMMENT:**

JHS, SHS, Col, AdEd. The film is particularly useful in any consideration of the clarification and definition of democratic ideals. It emphasizes human rights and corresponding responsibilities. It is important to relate this picture to its companion film, DESPOTISM. Narration in the film is the key to ideas given, since the film depends for visualization upon animated charts and isolated, though pertinent, film sequences illustrating the ideas of the narrator.

## **DESPOTISM**

11 min

bl & wh; \$50

*EBF, 1946*

### **SUMMARY:**

The approach is similar to the companion film, DEMOCRACY. An analysis is made in terms of a respect scale and a power scale, these in turn being dependent on economic distribution and information. The factors presented are elaborated upon with the purpose of establishing criteria by which a community or a nation may be judged in relation to its democratic or despotic tendencies.

## **COMMENT:**

JHS,SHS,Col,AdEd. The film deals with basic problems of citizenship and the individual citizen's responsibility to identify important social values. It needs to be studied in relation to its twin film, DEMOCRACY, in order to be completely clear. The film is helpful in arranging for a discussion of the problem and presents abstract material in a graphic manner. The narration carries most of the message of the film.

## **DEVELOPING YOUR CHARACTER**

10 min bl & wh; \$50 color; \$100

*Coronet, 1950*

### **SUMMARY:**

As adults describe instances of good "character" to a high school boy, the importance of "character" and the means of developing a good one are brought out. It is defined as the way a person behaves, feels, thinks and acts, and it is influenced by the home, church, school and friends. By making a desired trait into a habit, one may develop "character." "Character" makes a person happier and contributes to group living.

### **COMMENT:**

SHS,Col,AdEd. The film develops its topic with incidents illustrating both good and bad "character." Especially valuable are the factors contributing to "character" growth. Film can be used to illustrate ways in which personal guidance reflects on improvement of the whole group.

## **DOES IT MATTER WHAT YOU THINK?**

15 min bl & wh; ~~\$47.50~~

*BIS, 1947*

### **SUMMARY:**

This film is a portrayal of how one person may exert a powerful influence on his contemporaries. It shows the ways in which public opinion is developed, emphasizing the role of the individual person. The scene of the film is England, where a visitor to an exhibition is brought to an awareness of the means of propaganda, with special attention to press, radio and other mass media. The narrator cleverly interests the audience in the idea that what one thinks really matters. The use of the ballot becomes the clear instrument for the expression of the opinion of the individual.

### **COMMENT:**

SHS,Col,AdEd. Although this film presents something of a handicap to American audiences because of the British commentary and the World War II references, it remains a vital document for the teacher of social studies and those interested in human relations studies. Its use as a prelude to the examination and discussion of controversial topics is clearly indicated.

## **DIVIDE AND CONQUER**

60 min bl & wh; \$86

*UWF, 1943*

### **SUMMARY:**

Produced by the United States Army, this is the third film in the "Why We Fight" series. It is essentially a documentary film record of the German

attack upon and conquest of Belgium, Holland and France in 1940. Nazi methods of spreading hate and fear, distrust and confusion are illustrated. The film shows how Nazi agents worked to break down morale in France, by starting rumors of weakness in the government, spreading the myth of the strength of the Nazi army, and setting groups within the country against each other. The picture carries a warning against activities of similar agents in our own country who employ identical techniques.

**COMMENT:**

SHS, Col, AdEd. The film has been developed primarily for orientation purposes in the United States Army, and the major reasons for its use have passed. However, there is much residual value in the film both as an historical record and as an instrument for understanding the forces of hate and dissension. Rather long for classroom use, selection of sequences can help to adapt it to teaching requirements.

## **DISCUSSION IN DEMOCRACY**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1949*

**SUMMARY:**

Through expert advice and their own experiences, a typical group of students learn the importance of discussion in a democracy. Three aspects of a democratic discussion are presented: (1) preparation; (2) planning; and (3) personalities.

**COMMENT:**

JHS, SHS. The film brings to light successfully the close relationship between group discussion and democracy in action. Although planned as a part of a series, "Language in Action," the film can be applied both to the social studies program and units in human relations. Professor William Brink of Northwestern University acted as educational collaborator in making this film.

## **DISCUSSION TECHNIQUE**

30 min

bl & wh; \$34.43

*UWF, 1950*

**SUMMARY:**

DISCUSSION TECHNIQUE is designed for the use of instructors in the U. S. Army's Information and Education Program. Effective and ineffective ways of leading discussions are demonstrated as are various types of discussions techniques, such as the panel, symposium, conference and "buzz sessions." Methods of handling different types of participants such as the arguer and the name caller are illustrated.

**COMMENT:**

Col, AdEd. Despite the definite tailoring of this film for use in the army, the committee believed that the demonstrations presented were very valuable. They were clear and comprehensive, free of jargon, interesting, and effective for teaching about the techniques of discussion.

## **DON'T BE A SUCKER**

24 min

bl & wh; \$30.84

*UWF, 1947*

### **SUMMARY:**

This is an United States Army film designed to portray the use made by the Nazis of racial and religious prejudices in order to turn minority groups against one another. The presentation evolves around a German professor exiled to the United States. He explains to a young veteran, who is listening to the race propaganda peddled by the soap-box orator, the dangers of racial and religious discrimination. He reviews briefly the story of four young Germans who fell victim to Nazi theories of the master race. He draws a parallel between events in the Germany of Hitler and attempts by similar groups here to achieve a similar goal.

### **COMMENT:**

SHS,Col,AdEd. The film is an effective instrument to visualize the "divide and conquer" technique. The film contains an important message: "That we don't merely tolerate minorities, America *is* minorities."

## **DRIVEN WESTWARD**

30 min

bl & wh; Apply for lease

*TFC, 1948*

### **SUMMARY:**

This is a very dramatic excerpt from the 20th Century Fox production, BRIGHAM YOUNG. The sequences presented show the persecution of a minority group, the Mormons, in Illinois, and their difficult journey westward under Brigham Young's leadership. The struggle of the infant colony to survive is also portrayed.

### **COMMENT:**

JHS,SHS,Col,AdEd. The excerpting of the film has been done in collaboration with the audio-visual committee of the National Council for the Social Studies. There are no comments on the religious beliefs of the Mormons. The film presents the contribution of a minority group, their treatment at the hands of intolerant people and the necessity for respecting the rights of such a group.

## **EDUCATION IS GOOD BUSINESS**

10 min

bl & wh; \$37.50

*Gen Pictures, 1947*

### **SUMMARY:**

The film emphasizes the direct relationship between a nation's prosperity and its school system. Statistics from U. S. Chamber of Commerce are quoted. Two towns are compared: a prosperous one in which well-trained young people benefit from the schools provided by the community, and a poor one, in which young people find little opportunity to make a satisfactory life for themselves. In the latter community, the people see the schools as an unwelcome burden. The film shows the relationship between the school system and such indices of living standard as retail sales, magazine circulation and number of telephones. Income levels and the educational standards of various countries are compared.

### **COMMENT:**

SHS,Col,AdEd. The film serves three purposes: (1) it shows the economic rewards of a good system of schools; (2) it develops an interest in improving the living standard of a community by improving its schools; and, (3) it justifies good school systems in terms of monetary returns. The subject matter and presentation are effective, despite a rather inadequate technical quality. Some members of the preview groups objected to the emphasis upon material benefits of a good school system, but others felt that there is a need for this approach.

## **EMOTIONAL HEALTH**

20 min

bl & wh; \$95

*McGraw, 1947*

### **SUMMARY:**

The film deals with the referral of a college student to a psychiatrist by a physician. The fears which the student harbors are uncovered through analysis which, through flashbacks, reveals the childhood of the subject. The interplay of family relationships which are basic to the student's problem, are laid bare. His adjustment to present conditions is realized.

### **COMMENT:**

SHS,Col,AdEd. The film is a generally effective one. Young people of college age are informed that emotional disturbances are not uncommon for their group, and that the need for professional advice and treatment is a normal one. Also, techniques are demonstrated to allay fears of the unknown. The film clearly shows the effects of child training and parental influences, and is effective for showing the mutual problems of the school and the home in discovering and improving certain basic factors in personality development and human adjustment.

## **ENGLISH INFLUENCES IN THE UNITED STATES**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1950*

### **SUMMARY:**

The film depicts the English origins of some of the elements of the American way of life—freedom of worship, freedom of speech, freedom of assembly, form of government, parliamentary procedure, family names and others. Film also shows how English styles of architecture and interior decoration have been used in American homes and buildings.

### **COMMENT:**

Elem,JHS,SHS,Col,AdEd. The film has a wide audience range because of its simplicity of presentation and because its use at different stages is conditioned by the knowledge and experience of that level. The picture relates to the broad concept of human relations in that it gives a good introduction to the background of some American ways of doing things. It shows the contributions of one large segment of European immigrants which have had widespread influence.

## **AN EQUAL CHANCE**

10 min

bl & wh; free loan

*NY State Commission, 1949*

### **SUMMARY:**

The film explains how the New York State Commission Against Discrimination deals with complaints of job bias, from cause to cure.

### **COMMENT:**

SHS, Col, AdEd. The film is intended primarily for distribution in New York State. Its value is enhanced by the inclusion of "on-the-job" scenes in the production.

## **EXPANDING WORLD RELATIONSHIPS**

11 min

color; \$48.78

*UWF, 1946*

### **SUMMARY:**

The film was prepared for the U. S. State Department. By animation one sees how slow were transportation and communication in Thomas Jefferson's day and how little trade there was between different localities and countries. Then, to contrast, the machine age is pictured, with machinery taking man's place in many types of work and bringing countries into closer contact by improved communication, transportation and interdependence for raw materials and manufactured goods. The necessity for close cooperation of all countries is emphasized.

### **COMMENT:**

SHS, Col, AdEd. The film suggests problems for class study and exploration without suggesting the solutions. It has excellent animation, narration and music which make it effective for arousing interest in problems of international cooperation.

## **THE FAMILY—AN APPROACH TO PEACE**

19 min

bl & wh; \$55

*McGraw, 1949*

### **SUMMARY:**

This is a "March of Time" production which presents a unique approach to world understanding by posing the family in various countries as a unit having common problems. Families at work, at play and in school, in France, Germany, Japan, Russia and the United States are shown. Emphasis is placed on the cleavage of the Western Powers and Russia. Man's willingness to understand his fellowman is the hope for peace.

### **COMMENT:**

SHS, Col, AdEd. The film extends the problem of human relationships to international significance. Some previewers feel that the title is misleading since the film really deals more extensively with world problems than those of a family. The film, though, is thought-provoking and leads naturally into audience discussion.

## FAMILY CIRCLES

31 min

bl & wh; \$100

McGraw, 1949

### SUMMARY:

This film explores a developing pattern in human relationships—that of the increasingly important role played by the school in assuming responsibilities for child growth. The boundaries of the family circle today are compared with those of a family in the Victorian era. Does this new situation improve the chances of the child for satisfactory development or does it bring with it conflicts which are not being resolved? Case studies in a typical school are utilized to provide answers to the question. One child suffers because his parents do not respond to the school's open invitation to parents to come to the classroom and investigate their child's progress. Another child develops a feeling of insecurity because her parents expect too much of her. Another insecure child is pictured in the throes of family disagreement. One child, happily, does have parents who meet their responsibilities in a forthright manner; they not only help in working with Jimmy on his home assignments, but they also give proper guidance in solving a difficult situation involving religious prejudice, which faces the youngster.

### COMMENT:

Col,AdEd. The film is excellent in its approach to school and family problems. It extends the borders of human relationships to include important home and school influences. The need for warm human relationships, including needs for affection, belonging, calmness and serenity is clearly presented. The individual cases presented are typical and realistic. The film is of value to parents, teachers, social workers, child study groups and family life classes.

## FAMILIES FIRST

20 min bl & wh; \$50

New York State Department of Commerce, 1948

### SUMMARY:

The basic needs of youth must be satisfied by wholesome family life if juvenile delinquency is to be prevented. Through scenes of family life in both good and in unsatisfactory homes, the four basic categories of the needs all children have are revealed. These are: security, affection, recognition and new experiences. The method by which each requirement can be fulfilled is shown.

### COMMENT:

Col,AdEd. The film is excellent in portraying the fundamental needs of children and the role of the family in meeting them. Parents and community groups gain an idea of the importance of the family in developing well-adjusted youth. A good discussion of juvenile delinquency and family relationships is presented.

## FAMILY LIFE

10 min

bl & wh; \$50 color; \$100

Coronet, 1948

### SUMMARY:

The film shows how the Millers, once a disorganized and hard-pressed family, transform their situation so that everyday living will be more fun. The family

learns to work together on such matters as schedules, responsibilities, privileges and finances.

**COMMENT:**

SHS, Col, AdEd. The film has a practical, wholesome and commonsense appeal. The setting is modern and convincing. The positive ideas presented make the film valuable for units on family living and family relationships.

## **FAMILY TEAMWORK**

16 min

color; \$99

*Frith, 1947*

**SUMMARY:**

This story of an American family, the Garmans, shows how children and their parents can assist each other both in their family chores and in their outside activities. The parents help their children to develop good judgment, self-expression and habits of work. Respect and affection for all members of the family group are depicted.

**COMMENT:**

Elem, JHS, SHS, AdEd. Film stresses human values in democratic living and has a definite place in units on family life. The picture apparently reproduces a typical and actual family situation which lends it authenticity and appeal. It is possible, however, that city children may not respond as actively as others to the farm-home setting used.

## **FAREWELL TO CHILDHOOD**

23 min

bl & wh; \$85

*IFB, 1951*

**SUMMARY:**

This is a study of a normal situation in family living in which a teen-ager arrives at the point where she feels she can live her own life without future parental guidance. The patience and understanding with which this problem should be handled are revealed. The central figure is Susan, who has confused and bewildered her parents. They are annoyed with her careless habits around the house and her late return home, after dates. Mrs. Stone, an understanding teacher, is drawn into the situation, and it is because of her explanations that Susan's parents begin to recognize Susan's problems and to deal with them in a helpful fashion. At the conclusion of the film both parents and Susan appear to be making satisfactory adjustments to each other.

**COMMENT:**

SHS, Col, AdEd. This film is suitable for developing an understanding of the problems of adolescence. The need for love and affection in human relationships is well developed. The film makes a contribution to this area for a variety of audiences because of its appeal to two generations.

## **FATHER AND SON**

14 min

bl & wh; \$55

*BIS, 1946*

**SUMMARY:**

The setting of the film is in British East Africa. The conflict between the older generations and the new age is shown when a native, who has become

a petty officer in the Navy, returns to his African village. His father resents his son's new learning. Only gradually can the younger man introduce new ideas, gained in the outside world, on medicine, agriculture and navigation.

**COMMENT:**

SHS, Col, AdEd. The story portrayed in FATHER AND SUN is useful in the area of anthropology and other aspects of the study of human relations. Some of the background chants are not clear and occasionally confuse.

**FEARS OF CHILDREN**

30 min

bl & wh; \$115

IFB, 1951

**SUMMARY:**

A parental situation is seen in which the mother tends to coddle her five-year-old son, while his father advocates sterner discipline, encouraging the child to do more for himself. The resulting conflict confuses the boy and magnifies rudimentary fears. With the advice of a friend, the parents make greater efforts to understand the situation, and, as the film ends, a happy solution is indicated. This is the third film in the Mental Health Film Board's "Emotions in Everyday Living" series.

**COMMENT:**

Col, AdEd. The film contains excellent insights which are convincingly presented, and can stimulate much thought and discussion on the part of parents and others. Preview audiences were left with unanswered questions which lead to the suggestion that the follow-up discussion needs competent guidance by a skilled person.

**FEELING OF DEPRESSION**

32 min

bl & wh; \$105

McGraw, 1951

**SUMMARY:**

This is the presentation of an unresolved case history involving a business man whose despondency is progressive. Although he will not consult a doctor, his need for treatment is made abundantly evident. By a series of flashbacks the contributory incidents in the man's life, from infancy on, are portrayed. Although his earliest years are lived in a wholesome family atmosphere, he is "hurt" by the death of his mother while he is still young. He develops an over-protective attitude toward his brother, and his relations with his father lead to loneliness and feelings of rejection. John, the central character in the film, is competent in many ways: his friends unusually like him; he works hard; his wife is happy with him. The message of the film centers around the theme that psychiatry can help to resolve a man's problems and lead him to a happier life.

**COMMENT:**

Col, AdEd. The film is one in a series on mental health which is closely related to the study of good human relationships. The purpose of the picture is to aid in providing experience for self-understanding. Guilt feelings, the feeling of rejection, loneliness and other elements are well-presented.

## **FEELING OF HOSTILITY**

27 min

bl & wh; \$95

*McGraw, 1948*

### **SUMMARY:**

The feeling of hostility depicted in this case history of a girl, Claire, is caused by a lack of affection and understanding at home. Claire attempts to satisfy her appetite for affection through achievement—often obtained at the expense of others. Hostility is later modified through the influence of an understanding teacher, but her capacity for love remains impaired. The film concludes on the note that understanding can prevent such unfortunate occurrences and that, even in an advanced stage, understanding leads to definite improvement. A National Film Board of Canada release.

### **COMMENT:**

Col,AdEd. This film is very well designed for use in the study of mental health aspects of human relations. It can be used by the public generally, with or without a trained counsellor in attendance, but competent discussion leadership is preferable. The acting is relatively poor and at times is distracting to the audience. However, the film makes a real contribution to the problem of understanding certain aspects of human behavior.

## **FEELING LEFT OUT?**

13 min

bl & wh; \$62.50      color; \$125

*Coronet, 1951*

### **SUMMARY:**

Mike Hanlon wants to get into a high school clique that doesn't want him. The coach notices Mike's repeated and unsuccessful efforts to join "that conceited bunch" and suggests that Mike think about other ways to make friends. Mike learns to make friends with individuals and to belong to different groups. In time, he is no longer concerned with the clique that has rejected him.

### **COMMENT:**

JHS,SHS. The film frankly concedes that "being left out" is painful and that some young people may never be accepted by the group to which they are most attracted. The film points to the many opportunities in school situations for making friends. The responsibilities of understanding teachers are shown. Although the film deals with the individual's adjustment to this phase of rejection, it does not offer suggestions for altering the behavior of persons who desire to be "exclusive."

## **FEELING OF REJECTION**

23 min

bl & wh; \$65

*McGraw, 1947*

### **SUMMARY:**

The film, produced for the Mental Health Division of the Canadian Department of National Health and Welfare by the National Film Board of Canada, depicts a case history of Margaret, a young adult, who cannot make independent decisions. She goes to a psychiatrist to learn the reasons for her

headaches, fatigue and social inadequacy. He helps her to see that sibling rivalry for parental love caused her to become perfectionist and incapable of resisting demands made upon her by adults. When she realizes the cause of her trouble, she begins to live a more normal and satisfying life.

**COMMENT:**

Col,AdEd. The material in this film needs careful presentation to prevent misconceptions concerning psychiatry. The girl's quick "cure" seems very simple by reason of the limitations of the film medium. The film, however, has many implications for the field of human relations, as well as psychiatry. It throws light on psycho-somatic disorders as well as on behavior problems.

## **FIGHT FOR BETTER SCHOOLS**

20 min bl & wh; \$55 McGraw, 1950

McGraw, 1950

#### SUMMARY:

The film, produced by the "March of Time," depicts the fight made by the aroused citizens of Arlington, Virginia, in the face of determined opposition, to improve educational facilities. Outmoded methods and poorly equipped schools are shown. The help of other community agencies in the program is clearly brought to light. The final goal is achieved through carrying the legal battle to the state's assembly. Other examples of community endeavor and cooperation in Arkansas, Delaware and Kentucky are included.

#### **COMMENT:**

SHS, Col, AdEd. The film portrays the assistance rendered by the National Citizens Commission in its attack on the problem of improving educational facilities. It is important in that it shows the problems education faces in improving our civilization, and the methods used to secure community-wide cooperation. Previewers thought that the film would have been strengthened by showing that the program affects the Negro children in the community, as well as the white ones.

## **FLAG SPEAKS**

19 min color; Apply for lease TFC

TFC

## SUMMARY:

In this film the American flag is used to symbolize the Bill of Rights. By means of dramatization the flag tells about abuses of freedom of the press (1798), freedom of religion (1833), freedom of assembly (1904), and instances of persecution against minority groups. The film shows the correct way of presenting the flag and of saluting, and concludes with a singing of "America, The Beautiful."

#### **COMMENT:**

Elem, JHS, SHS, Col, AdEd. The film, a Metro-Goldwyn-Mayer release with John Nesbitt as the narrator, is useful in presenting background for civil rights which are guaranteed by the U. S. Constitution. Dramatizations are colorful and effective.

## **THE FORGOTTEN VILLAGE**

67 min bl & wh; Apply for lease and rental

*Brandon, 1941 and 1951*

### **SUMMARY:**

This film is based on a story by John Steinbeck, and the narration is by Burgess Meredith. The locale is a small Mexican village, unacquainted with modern advances in most areas of living and particularly in medicine and education. Juan's young brother becomes very ill. The village "wise woman" treats him with chants, herbs and mystery. The new school teacher believes that instead of the "bitter airs" which the quack ascribes as the cause, the well water has been responsible for the sickness. The elders oppose the use of modern medicine. The boy dies and the mother suffers from a premature birth brought on by the strain and anxiety. In the village a gradual trend develops towards the new ideas youth calls for.

### **COMMENT:**

SHS, Col, AdEd. The film is an outstanding documentary with many implications for use in the study of human relationships. The conflict of young people with their elders is dramatized most effectively. The roots of prejudice and intolerance can be examined in the static quality of community life portrayed in the picture.

## **FRENCH INFLUENCES IN NORTH AMERICA**

10 min bl & wh; \$50 color; \$100

*Coronet*

### **SUMMARY:**

The film shows how French influence was first brought to bear in Canada and how it is still powerful in the old sections of Quebec. Explorers such as Champlain, Cartier and LaSalle, and priests such as Marquette, carried French culture, language and religion through the wilderness of North America—first penetrating the St. Lawrence River Valley, then the Great Lakes region and finally down the Mississippi to New Orleans. New Orleans is still a stronghold of French influence in the United States. Other evidences exist in names of towns, cities, streets, people, architecture, language and fashions.

### **COMMENT:**

Elem, JHS, SHS, Col, AdEd. The film can be used in intercultural study because of its clear presentation of the contributions of one European country to the United States and to other parts of America. One previewing committee felt that the film attempts to include too many facts to carry the film's visual presentation.

## **FUN OF BEING THOUGHTFUL**

10 mn bl & wh; \$50 color; \$100

*Coronet, 1950*

### **SUMMARY:**

At the suggestion that he could be more thoughtful, a teen-age boy and his sister try to determine what it is to be thoughtful. Behind courtesy, behind all social adjustment, lie the complex skills involved in insight into the motives,

tastes and desires of others. We call this insight thoughtfulness, and it is expressed in hundreds of small and large ways. These are found in speech, silence, action and inaction. Thoughtfulness is shown here to be the exercise and application of such social skills as noticing what others like and want and acting accordingly.

#### COMMENT:

JHS,SHS. The film fits neatly into units of social guidance, but it has ramifications for the study of human relationships in a large measure. Some previewers felt that the situations used in the dramatization are a little too pat and possibly artificial. The examples of thoughtfulness present many leads into discussion. One group of previewers objected to the idea of thoughtfulness as "fun," since it is their belief that this quality requires the use of considerable amounts of unselfishness.

### **FUN OF MAKING FRIENDS**

10 min                    bl & wh; \$50            color; \$100                    *Coronet, 1950*

#### SUMMARY:

The film deals with such questions as: "What are the values of friendship?" "How do you make friends?" "How do you keep friends?" Joey, the central character, likes to play alone—at least, he thinks he does. His mother wants him to make friends like his neighbors along the street. She gives him the following guidance: (1) Smile and talk to people, (2) Find good things in people, (3) Tell them the good things, (4) Do this all the time. Joey takes the advice and meets with success.

#### COMMENT:

Elem. The film is one in a series of pictures for the younger child. Dealing with the problem of getting along with others, it makes a useful contribution to teaching materials in personal guidance. Although the picture leans heavily on the narration which contains little natural dialogue, it presents a clear and understandable theme.

### **GETTING READY EMOTIONALLY**

10 min                    bl & wh; \$50                    *Coronet, 1951*

#### SUMMARY:

This is one film in a series dealing with pre-military orientation for boys. It contrasts the comfort and stability of high school life with military life. The student is admonished to learn to take orders and to execute them promptly and without resentment. The film suggests that the boy should treat his assignments as orders which will help him to learn to finish jobs promptly and well, even when they are distasteful. The lad is urged to grow by taking on new responsibilities. Trips and vacation jobs away from home are suggested as a preparation for both the boy and his parents. Boys are urged to form a close bond with their religious affiliation before entering service.

## **COMMENT:**

SHS,Col,AdEd. The film is recommended for both boys and their parents. Although the initial purpose of the film is to help boys of pre-military age resolve the emotional problems attendant upon military service, it supplies considerable guidance for all youth. Along with Getting Ready Morally, Your Plans, Service and Citizenship, and Starting Now, this film may be used for appropriate discussions of the problems of human relationships faced by young people when they enter the armed forces.

## **GETTING READY MORALLY**

10 min

bl & wh; \$50

*Coronet, 1951*

## **SUMMARY:**

In the film the audience sees how poor moral decisions can affect a man's happiness. Two boys in service are contrasted. Al comes to feel alone, unwanted, unsuccessful—no good to himself or to his service—largely because he has brought to the service no clearly defined moral code. Karl, on the other hand, comes to the service with his code established. He has a clear mental picture of the fellow he wants to be both in service and in later life. His decisions meet the tests of common sense, of sportsmanship and of self-respect.

## **COMMENT:**

SHS,Col,AdEd. The film is closely related to other motion pictures in the "Are You Ready for Service Series" noted in a previous evaluation. It is valuable for all young people, both in the study of personal and group relationships.

## **A GIRL FROM PUERTO RICO**

18 min

color; free loan

*International Movie Producers Service, 1951*

## **SUMMARY:**

This is a film which grew out of an actual situation in a New York City junior high school. In 1950, the Joan of Arc Junior High School had reached the point where there was a sizable group of Puerto Ricans enrolled in its classes, and misunderstandings among the student body were too grave to overlook. The film centers about a Puerto Rican girl who has just entered the school. She encounters a feeling of hostility, and the teacher of the group launches a study of the country of the girl's origin. The students learn much that is significant in the country's history, see its dances and listen to its music. As their understanding increases, the evidences of intolerance decrease.

## **COMMENT:**

JHS,SHS,Col,AdEd. The device of a "film within a film" supplies much material which is of interest to classes in social studies, but the manner of

its introduction provides a basis for the lesson in human relationships which is the chief object in the motion picture. The film is of particular interest to those areas in which Puerto Ricans are numerous, but as a lesson in overcoming bigotry and intolerance, it has a wide appeal. The film's message of doing something concrete to achieve better understanding is important.

## **GOVERNMENT IS YOUR BUSINESS**

30 min                            bl & wh; \$30                            *Christophers, 1952*

### **SUMMARY:**

This is the story of a young college graduate who enters politics against the wishes of his parents or fiancee. Running against a corrupt city government with a big boss, he finds himself confused about the issues. His parents and fiancee decide to back him, and the climax is reached when he challenges the corrupt, machine-backed candidate, an experienced judge, to a debate. The governor, who is listening, is aroused by the youth's sincerity and backs him in the race.

### **COMMENT:**

SHS,Col,AdEd. The film is of special value in the study of democracy in action and of the American scene. It accomplishes its purpose of awakening individuals to their responsibility of helping to make good government for town, state and nation. The responsibility of voting is tied into our basic rights. The film is a little too glib in the easy conversion of the governor and the failure to establish the young man's qualifications for office to which he aspires.

## **GRAND DESIGN**

9 min                            bl & wh; \$32.50                            *UN Film Division, 1951*

### **SUMMARY:**

The film reviews the problems which have been faced by the United Nations and its specialized divisions since 1945. It stresses the importance of the United Nations to people all over the world. The script of the film has been prepared by Norman Corwin, and it emphasizes the efforts of the UN to fight disease and hunger in under-developed regions of the world.

### **COMMENT:**

JHS,SHS,Col,AdEd. The "grand design" expertly portrayed is the plan to combat the enemies of mankind whether they be presented by nature or compounded by man himself. Many facts are presented in nine minutes. This makes it necessary for the discussion leader to set the stage in the presentation which precedes the showing of the film.

## **THE GREENIE**

11 min                            bl & wh; Apply for lease                            *TFC, 1942*

### **SUMMARY:**

A little Polish boy comes to America as a refugee with his father. The boys on the street jeer at him, and, at first, ridicule him when he attempts to

become one of them. In a short time, however, he is accepted by his new friends.

#### COMMENT:

Elem,JHS,SHS. The film, a Metro-Goldwyn-Mayer production in their "Minature" series, presents the unfortunate experiences which a newcomer to an American neighborhood may encounter, but shows that often the true friendliness of everyday people comes to the rescue. The subject matter presented may be used in units on intercultural and community relations. The situations may be too staged and not convincingly developed.

### **THE GROWING YEARS**

20 min

bl & wh; \$85

*Girl Scouts, 1951*

#### SUMMARY:

This is the story of a girl's four years of life, from twelve to sixteen. In the beginning she is a newcomer to a community. The story culminates when she herself, years later, welcomes a stranger into the same community. At twelve years of age Janet has moved into a city where she feels completely cut off from life as she has known it. Two Girl Scouts, about her age, take an interest in her, and invite her to join their group. We see the typical activities of a troop, especially in their cooperative endeavors. One of these is the planning of a new recreational center, where Janet observes a new girl who reminds her of her first days in the city. Vonda, the stranger, who was a scout in Europe, welcomes Janet's friendship.

#### COMMENT:

JHS,SHS,Col,AdEd. This is not just the story of one Janet and one Vonda, but it is fairly typical of such situations around the world. The actions presented in the film are directed toward breaking down barriers of prejudice which are caused by lack of understanding and friendliness. The film has many implications in the study of good human relationship, for the cooperative spirit manifested should concern many groups. It can be used to help young people to develop appreciations for growth of personality, intergroup relationship and desirable qualities of leadership.

### **HANDS ACROSS THE SEA**

18 min

color; \$120

*Girl Scouts, 1951*

#### SUMMARY:

The film develops the theme of international friendship. Scenes in color include a cricket game in the English countryside, mountain climbing in the Swiss Alps and a race over the Zuider Zee. The attention of the audience is directed to the similarities and differences in scouting around the world by presenting a day in the life of a girl in each of the three countries. The Girl Scout law is repeated in three languages, and insignia and uniforms in the various countries are shown.

## **COMMENT:**

Elem,JHS,SHS. The film, produced by Julien Bryan, can be used in a study of international relations and their importance in better human relationships. In addition to the variety of the scenes photographed, the sequences from each of the three countries are narrated in accents associated with the regions. Because of its beauty and intention, the film has a wider usefulness than its original purpose of providing information for scout troops.

## **HERITAGE**

9 min

color, \$100

*McGraw, 1953*

## **SUMMARY:**

The film (cartoon in color), jointly sponsored by the Anti-Defamation League of B'nai B'rith, Catholic Youth Organization of Chicago and the United Christian Youth Movement, establishes the concept that human rights stem from God. Governments are built up around human beings in different ways. Totalitarianism is contrasted with democracy. In a democracy the rights of citizens are accompanied by corresponding responsibilities. A story is developed around what happens when an individual completely disregards the rights of others in the community. How a man can "git that way" is established in this sequence. The sequence is repeated, and then the fact is established that the same worries and insecurities need not ruin a person's character.

## **COMMENT:**

Elem,JHS,SHS,Col,AdEd. The film presents values of a lasting nature in an interesting and informative manner. The strongest point is its emphasis on the presentation of the good, basic idea that the individual is the important factor in the smooth functioning of good human relations. The excellent animation will appeal to many age groups. Competent discussion leadership must pave the way for follow-up by careful preparation of the audience before the film is shown. The film can be used as an approach to a unit, to clarify and consolidate ideas, to give new direction to the study of basic democratic principles, and to lead into discussion of personality development.

## **THE HIGH WALL**

32 min

bl & wh; \$90

*McGraw, 1952*

## **SUMMARY:**

The Anti-Defamation League of B'nai B'rith, the State of Illinois Department of Public Information and Mental Health, and the Columbia Foundation co-sponsored this film. Two teenage boys are both hospitalized as the result of a fight growing from prejudice. One of the boys is of Polish background while the other is "native" American. A psychiatrist interviews both boys in an attempt to investigate the incident. We see, through a series of flashbacks how deep are the roots of prejudice. The boy of the minority group comes from a family which is emotionally quite stable. The other

boy comes from an insecure family, economically frustrated and very jealous of its presumed advantages. The father is fearful of his job and inflicts the results of his many frustrations on his family. Interesting contrast to the maladjusted boy is provided by his sister who has not developed an aggressive personality.

**COMMENT:**

SHS, Col, AdEd. The purpose of the film is to provide a basis for examining the causes of prejudice. Prejudice is shown to be transmitted from adults to children. The film explores the principles of personality development and the implications of human relations for good mental health. Competent leadership is essential for presenting film and follow-up discussion. Film emphasizes the necessity for understanding other people rather than accepting careless comments, depending on snap judgments, and relying upon stereotypes. Its use in the presentation of patterns of family living is clearly indicated.

**HONOR THY FAMILY**

30 min

bl & wh; Apply for rental

*Family Films, 1951*

**SUMMARY:**

An immigrant Italian family in which the children have been born and brought up in America, is the center of this film. The father has worked very hard to build up a successful business, but the material wealth causes family conflicts and misunderstandings. The father wants to continue in his old ways, but his wife and children disagree. A servant becomes the guiding force in helping the individual family members solve their personal and common problems.

**COMMENT:**

SHS, Col, AdEd. The film presents a solution to the problems of the family in terms of ethical principles. It has been recommended as an excellent one to include in appropriate units in life adjustment courses in analyzing the causes of differences among the members of a family unit.

**HOUSE OF ROTHSCHILD**

33 min

bl & wh; Apply for lease

*TFC, 1947*

**SUMMARY:**

The film, excerpted from the 20th Century-Fox feature picture, dramatizes the story of the part played by the House of Rothschild in financing the Allies in the Napoleonic wars. It begins with a family scene in a Frankfurt ghetto, where the father advises his five sons to establish banking houses in the five great capitals of Europe and to strive for the right of Jews to work and live with dignity. These five banking houses contributed large sums of money to the Allied cause and to the defeat of Napoleon. With victory, the Rothschilds are still discriminated against and oppressed. When Napoleon escapes from Elba, they again support the Allied cause, although Napoleon

has offered them much greater security. Closing scenes show Nathan Rothschild, of the London House, being received by the Prince Regent of England, who acknowledges Britain's debt to the Rothschilds.

**COMMENT:**

JHS,SHS,Col,AdEd. Superb acting brings out the conflicts and contributions of the House of Rothschild. Both the humility and the strength of character of the family are vividly shown, and dramatic relief is provided by good use of humor. There is a possibility that some stereotyped prejudices against the Jews might be strengthened by showing the strong bond formed between the five brothers for the purpose of accumulating money.

**HOW FRIENDLY ARE YOU?**

10 min

bl & wh; \$50 color; \$100

*Coronet, 1951*

**SUMMARY:**

Ray, with the help of his older brother, learns to be friendly, to meet new people and to share with others. He makes friends with a new boy, Karl, who is very shy and, in the process, learns that strangers frequently can make one's life happier if one is friendly. Friendship involves generosity, consideration and sincere interest in each other.

**COMMENT:**

Elem,JHS. The film illustrates its points by example and does not "preach." There is some objection, however, to the stereotyping of a piano-playing boy as a "weakling." The film is one that deals with both personal guidance problems, and community and group relationships.

**HOW HONEST ARE YOU**

10 min

bl & wh; \$62.50 color; \$125

*Coronet, 1950*

**SUMMARY:**

The film, one in a series on personal guidance, is concerned with some high school boys who discover the meaning of honesty. The incident centers around Bob. Don has inadvertently seen Bob go to another boy's locker and remove something from it. He assumes Bob has stolen, but does not report it to the coach or the principal. Instead he tells some of Bob's associates. They pledge secrecy, but eventually one of the boys reports to the principal. As a result of investigation, it appears that Bob had merely returned to another boy's locker, with his permission, to get a whistle needed on the athletic field.

**COMMENT:**

JHS,SHS. Although this film deals with the ethical problem of honesty, its implications for interpersonal relationships are evident. Many of the roots of prejudice and intolerance are, for instance, formed on as hastily made judgments as Don's and on as many false assumptions. The film can be used effectively with junior and senior high school classes to start a discussion on honesty and its importance in all personal and group attitudes and behavior.

## **HOW TO GET COOPERATION**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1950*

### **SUMMARY:**

The film presents methods of gaining cooperation in the school and in the community. An audiovisual projectionists' club in a high school needs more student helpers. Some practical examples of cooperation are stressed after the mandate technique fails. These include: making the need for assistance known, arousing interest, showing students the value of the work they are doing. As a contributory example the cooperation of residents in a new neighborhood in an effort to secure necessary improvements, is portrayed.

### **COMMENT:**

SHS. The film is designed to serve as a personal guidance tool in senior high schools. Its purpose is to show why cooperation is desirable in any type enterprise and to suggest ways of securing the cooperation of others. The film is best used in an introductory manner. The strength of the picture lies in that the situation is a realistic one and can arouse discussion.

## **HOW TO GIVE AND TAKE INSTRUCTIONS**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1951*

### **SUMMARY:**

A class of high school students is engaged in the cooperative enterprise of planning a picnic. As they try to work effectively together, the students realize the importance of both giving and taking instructions. The film is an explanation and demonstration of steps in giving such directions. Careful planning and clear communication of ideas are emphasized. These include: clarity, knowledge of the steps, use of effective methods, repetition, checking.

### **COMMENT:**

Elem,JHS,SHS. The film is primarily a factual presentation of ideas and does not visualize the situations completely. Designed for high school personal guidance, the film is completely confined to interpersonal relationships. It is well-organized and coherently presents some important attitudes for both high and elementary school students.

## **HOW TO SAY NO**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1951*

### **SUMMARY:**

A group of high school students discuss the problem of saying "no" and still keeping friends. Such situations as "friendly" drinking, smoking, pajama parties, and petting are given as examples. The suggestions made involve directness, knowing what to say "no" to, and being able to use distractions and alternate suggestions. Fade-ins illustrate situations being discussed.

### **COMMENT:**

SHS,Col. The film has a direct application to studies of interpersonal relationships since it is aimed at helping young people who are being subjected

to the pressures of their peers. It is an excellent film to use as a spring-board for discussion of real problems met by many high school and college students.

## **IMPROVE YOUR PERSONALITY**

10 min bl & wh; \$50 color; \$100 Coronet, 1951

### **SUMMARY:**

The film contains elementary hints to teenagers on improving their personalities. The theme revolves about the social situations which occur in connection with a first formal dance. Personality is defined as "the way you get along with other people and with your changing environment." Emphasis is placed on getting away from self-centeredness and considering the other person. At the end of the film the commentator states that this is "part of the story of your personality, but it's the beginning."

### **COMMENT:**

JHS,SHS. This is another in a series of films for high school students designed to assist in the development of personal guidance through illustration and discussion. Its chief use lies in its ability to motivate young people to consider their adjustment to other people.

## **IT TAKES EVERYBODY TO BUILD THIS LAND**

21 min bl & wh; \$100 EBF, 1952

### **SUMMARY:**

The film presents the transition in America from home manufacture to modern industry. There is a background of folk ballads and guitar music for a scene wherein a farmer describes to a girl and a boy the meaning of the term "specialization." The farmer, whom the girl and the boy assume to be independent, makes clear how dependent he is upon others in the economy of our country—the factory worker, the shoemaker, etc.

### **COMMENT:**

Elem,JHS,SHS. The meaning of the term, "interdependence," is well spelled out. However, there needs to be some caution against acceptance of the almost pat presentation of the concept. Leaders of discussion should call attention not only to the problems created in our society by specialization, but also to its benefits. The film introduces the audience to many types of specialized workers. It is useful in clarifying part of the concept of co-operation.

## **JOE DAVIS—AMERICAN**

13 min bl & wh; \$50 CIO, 1953

### **SUMMARY:**

In the film, a chemical engineer who happens to be a Negro, experiences many difficulties in securing employment in the field for which he has been trained. There is indication that other individuals in racial and religious minority groups have similar problems. Discussion of this topic is intro-

duced by Senator Wayne Morse and also by a representative of the CIO. Explanation of the CIO's policies with reference to this problem is included.

**COMMENT:**

SHS,Col,AdEd. The film stimulates thought and discussion of an important problem in our national life. It does little, however, to suggest ways of implementing a desirable principle. It is somewhat dated by references to the 1952 elections.

**LEARNING TO UNDERSTAND CHILDREN**

44 min                    bl & wh; Reel 1, \$100                    Reel 2, \$100

*McGraw, 1947*

**SUMMARY:**

The film presents a case study of Ada Adams, an emotionally and socially maladjusted 15 year old girl, who is seen through the eyes of her English teacher. In the first reel, such diagnostic techniques as observation, study of school records and personal visits are used. The material so gathered becomes the basis for a remedial program filmed in reel 2. The remedial plan capitalizes on Ada's interest in art, an interest which has not previously been brought to attention. Ada's self-confidence is developed through her making a practical contribution to a class play for which she designs the costumes. The other students who have looked on Ada as "different" begin to realize her potential abilities and take a personal hand in improving her appearance and applauding her successes. The film makes very clear that although the teacher cannot solve all of Ada's problems, her careful guidance is extremely helpful.

**COMMENT:**

Col,AdEd. The film is primarily for adult analysis, but some guidance counselors report its satisfactory use when senior high school classes study personal guidance problems. The film is very effective for stimulating discussion of the problem of shy children. It is an excellent example of film approach to improving group relationships in schools.

**LET'S BE HUMAN**

16 min                    bl & wh; \$90

*Business Education, 1951*

**SUMMARY:**

This is a film which deals with the problems of personal management. A book by John L. Beckley of the same title as the picture is used as a basis for the continuity. LET'S BE HUMAN approaches its task from a positive point of view, although it does portray certain situations which are to be avoided by supervisors. Basically, the film sums up important principles which help achieve maximum efficiency without antagonizing people.

**COMMENT:**

SHS,Col,AdEd. This film can be utilized to help boys and girls evaluate a job and to know what to expect from their supervisors. It has a definite value in college classes in personnel management or industrial relations to point up practical solutions to problems in human behavior. The picture is

rated high for its success in developing attitudes and in provoking discussion. Part of the success of the picture is due to its excellent animation.

## **LET'S PLAY FAIR**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1949*

### **SUMMARY:**

Sharing, taking turns, obeying the rules, are some of the basic concepts of fair play that Herbie and his brother Bill discover. Herbie has a new chemistry set which his younger brother wants to use; unfortunately Bill breaks one of the parts. What should Bill do about the breakage? The two boys quarrel about whose turn it is to do the dishes. These are situations used by the film to raise discussion points involved in the issue.

### **COMMENT:**

Elem,JHS. The film lights up vital issues in family living, but it also has implications for the consideration of other personal relationships. It assumes that older children can have an important role in guiding younger friends and relations. The picture teaches the elements of fair play, sharing and a sense of responsibility.

## **LINCOLN'S GETTYSBURG ADDRESS**

4 min

bl & wh; \$10

*Sterling, 1951*

### **SUMMARY:**

In the shadow of the Lincoln Monument in Washington, D. C., the Negro actor, Canada Lee, movingly reads the Gettysburg Address from the commemorative tablet. His warm reading tends to convey the richness of the speech and the event itself.

### **COMMENT:**

JHS,SHS,Col,AdEd. The film's use lies in its interpretation of a great American speech and its significance to supplement American history, public speaking and studies in group relations. Canada Lee avoids the usual cut-and-dried reading of the Address.

## **MAINE HARBOR TOWN**

20 min

bl & wh; \$100

*UWF, 1950*

### **SUMMARY:**

Life in a small town in Maine is pictured in this film. When people live where the soil is poor, they must resort to other means of increasing their income. Since this condition prevails in the locale of this film, and since the growing season is short, the people supplement their meager farm incomes by raising dairy cattle and poultry, by fishing, lumbering, working in factories and mills and by taking in summer and winter tourists. The family adjustments which must be made, are well portrayed.

#### **COMMENT:**

JHS,SHS,AdEd. This is one of the films in the series, "The Earth and Its Peoples," designed to show the intimate relationship existing between the life of the people in a geographic area and the climatic factors involved. The film explores well the problems faced by those residing in an agricultural community. The use of one family and its solution to problems of living, contributes to a clear understanding of the situation.

### **MAINTAINING CLASSROOM DISCIPLINE**

14 min

bl & wh; \$80

*McGraw, 1947*

#### **SUMMARY:**

Two contrasting methods for handling classroom discipline problems are interestingly portrayed in this film. We see first a class where teacher and students are pulling in opposite directions and where frustration represents the common pattern for both. By study, it is revealed that the teacher has failed to engage the interests of the students; boredom is the natural result and small incidents arising from this condition become magnified into major problems. In the second sequence, the class is conducted in a different manner from the same point of departure. The same teacher tries to understand the native interests of children and uses them in his teaching. In turn, the whole problem of control is altered, and the same small distractions are handled expertly by the teacher so that familiar patterns of aggression do not arise.

#### **COMMENT:**

Col,AdEd. This film, seemingly devoted to teacher-training alone, has many facets for work in individual and group relationships. How sympathy, understanding and kindness create the very opposite effects from tyranny and oppression are convincingly portrayed. The film establishes basic principles of "getting along" with people which help them to arrive at productive and mutually satisfactory solutions of problems.

### **MAKE WAY FOR YOUTH**

22 min

bl & wh; \$60

*Association, 1948*

#### **SUMMARY:**

Two rival gangs of teen-age boys have an all-out fight. The son of the local newspaper editor is killed in the fray. The editor presents a telling plea in his newspaper addressed to the citizens, urging them to get to know more about their children and about what is going on in the town. The young people themselves respond to the call for action by the formation of a youth council to meet the problems of intolerance and prejudice. They engage the interests of citizens and organized groups in their effort to secure a clubhouse big enough to carry on their activities. Service projects initiated by the group are portrayed, and in the final sequence we see the youth of the community united in a tree-planting project. Melvyn Douglas is the narrator.

**COMMENT:**

JHS,SHS,Col,AdEd. The film is useful in illustrating a way by which barriers between races, religions and neighborhoods are broken down by group action. The way represented here is the youth council. Actually, the causes of friction are glossed over, and one is never sure of the causes of bad human relations in the town. Although the method of establishing the council is interesting and helpful to others facing a similar problem, the successful eradication of prejudice seems much too easy.

**MAN—ONE FAMILY**

17 min

bl &amp; wh; \$55

*BIS, 1947***SUMMARY:**

The film has been made under the supervision of Julian Huxley and J. B. S. Haldane. It considers the race theories of the Nazis and goes into the development of the races of the world. Maps and animations are used in the presentation. The film makes a plea for a democratic approach to the problem rather than the acceptance of theories of racial superiority. Children are pictured as being alike everywhere with potentialities for maximum growth and development.

**COMMENT:**

SHS,Col,AdEd. The film portrays the need for unity among all peoples and provides proof for breaking down the master race theory. The action and animation are very well executed. It is best used as a factual presentation of the problem. Users are cautioned to preview the film in the light of its treatment of Russia.

**MARRIAGE AND DIVORCE**

15 min

bl &amp; wh; \$55

*McGraw, 1949***SUMMARY:**

The film surveys the problems of broken homes and the increasing divorce rate by examining the effects of "mechanization" on present-day family relations. The opinions of several experts are included to point the way to improving the situation. The film calls attention to the startling fact that one of every three American couples is headed for marital difficulty.

**COMMENT:**

Col,AdEd. The social significance of the divorce problem is convincingly portrayed in this film. The film contains information for the study of human relations problems in terms of the family, working women and the emotional impact of broken homes on children. The picture can be utilized for factual presentation of information or for starting a discussion.

**MEETING IN SESSION**

21 min

bl &amp; wh; \$75

*Columbia, 1953***SUMMARY:**

The authoritarian and the democratic processes are examined in this film. A meeting of nurses to deal with the problem of more adequate schedules

during evening hours and methods of improving work during this period is held under the leadership of a domineering supervisor. She begins the meeting by demanding suggestions for altering the existing conditions. A quarrel among the various categories of nurses ensues almost immediately. When the nurses make suggestions for relief from evening work on occasion and the idea of extra bonuses for this work, the supervisor ridicules the ideas. She imposes her own solution on the rest of the staff and adjourns the session. Another and contrasting meeting is held under the guidance of a supervisor who functions democratically. She first presents her ideas relating to the problem and then encourages discussion of the several solutions discovered. The group resolves to study more thoroughly the ideas brought to light and to report at a later date.

**COMMENT:**

Col,AdEd. The film can be used to advantage in portraying a method of learning to work together effectively, avoiding the pitfalls of regimented group activity, and capitalizing on the democratic process. While the message is of particular importance for potential leaders, its value for all participants in group activity is clearly indicated.

**MORE DATES FOR KAY**

10 min                    bl & wh; \$50            color; \$100

*Coronet, 1952*

**SUMMARY:**

Kay is introduced as a girl with an inferiority complex. She is helped by another girl who directs her attention to such matters as good grooming, the development of a pleasing personality and how to become a sincerely helpful person. Poor behavior as well as good manners are illustrated.

**COMMENT:**

SHS. The story created in the film can be used as the basis for discussion of problems in social guidance. The presentation in the film is convincing. The film shows that improvement of group relations begins with the individual's attempts to alter her own behavior.

**MUSIC IN AMERICA**

17 min                    bl & wh; \$55

*McGraw, 1946*

**SUMMARY:**

A "March of Time" production, MUSIC IN AMERICA, gives a panoramic view of music that is popular today. The film begins with a sequence of symphonic selections. We then see a school's orchestra, the neighborhood music shops and what is called "tin-pan alley." The origin of swing music is traced to the Dixie-land jazz band. Serious music is illustrated with scenes of Marion Anderson, Serge Koussevitzky and Eugene List.

**COMMENT:**

JHS,SHS,Col,AdEd. Although this film is dated and the information is presented in a "newsy" style, the many races and nationalities that have contributed to our musical culture can easily be identified.

## **THE NEGRO SOLDIER**

20 min

bl & wh; \$31.69

*UWF, 1944*

### **SUMMARY:**

The film presents the contribution of the Negro soldier, chiefly in World War II, but it recalls the role of the Negro in American history from 1776 to 1944. The film is also an exposé of Hitlerian race theories. It has been produced for primary use in the United States Army.

### **COMMENT:**

SHS, Col, AdEd. The film can be used to illustrate the importance of a significant racial group in American life. However, like "Henry Brown, Farmer" and "Teamwork," both of which films were also produced during the World War II, the setting of the story in terms of the war effort seems to date the picture.

## **NEIGHBORS**

9 min

color; \$75

*911*  
*NFB, 1953*

### **SUMMARY:**

The story is a parable about two neighbors, who, after living side-by-side with mutual friendliness and respect, come to blows over the possession of a flower that one day grows in the ground on the border of their properties. The film does not have a dialogue nor any narration, but it is accompanied by music and sound effects. Animated by Norman McLaren, NEIGHBORS applies to "live" actors a technique normally used with drawings and puppets.

### **COMMENT:**

SHS, Col, AdEd. The film is an interesting one from the point of view of its special technique of production and the impact of the message contained. It can be used to illustrate the method by which a minor incident in the lives of neighbors, communities or nations can be magnified into one of serious proportions.

## **NEW SOUTH**

17 min

bl & wh; \$55

*811*  
*McGraw, 1945*

### **SUMMARY:**

This is a study of advances made in the southern part of the United States. To set the background, the film begins by painting the traditional activities of the region; one sees old mansions, attention paid to fine cooking and cultural patterns. Contrasting conditions just after the Civil War, the reconstruction period and the present-day era are then depicted. The redirection of agriculture, industry, mining and especially the war-time boom, all contribute to build a "New South." Of course education, as a key to solving social and economic problems, looms as an important factor.

**COMMENT:**

JHS,SHS,Col,AdEd. Good photography and clear narration stimulate interest. The film is definitely dated, but its use in human relations is indicated as supplementary material for understanding cultural, economic and social changes in a vast segment of our country.

**OF HUMAN RIGHTS**

20 min

bl &amp; wh; \$65

*UN Film Division, 1950***SUMMARY:**

The United Nations Universal Declaration of Human Rights is the pivot upon which this film turns: Scenes in Germany during World War II show how human rights were ignored. Tortures of the concentration camps are vividly pictured. The film then shifts to children in a community in the United States where an incident involving economic and racial prejudice among these children occurs. It appears that the children have reflected adult thinking in their disregard of human rights.

**COMMENT:**

JHS,SHS,Col,AdEd. Attention must be called to the horror scene which this film includes. Caution is required if it is to be used with impressionable children. Although it may be shown with proper guidance in schools, probably it is most useful with adult groups. The film also may be employed to note some shortcomings in the United States in providing basic human rights.

**ONE GOD**

37 min

bl &amp; wh; Apply for rental

*Association, 1949***SUMMARY:**

In this interfaith film, based on Mary Fitch's book, ONE GOD, the audience sees the rituals and ceremonies of the Jew, the Roman Catholic and the Protestant. Stressed is the important place freedom of worship has always played in the development of this country. The ceremonies filmed illustrate similarities and some differences in the faiths described.

**COMMENT:**

Elem,JHS,SHS,Col,AdEd. The film has a wide age appeal achieved through its simplicity and excellent photography. Its purpose is to show that all in the United States may worship as they choose. One criticism of the film is that more emphasis is placed on the ways of worship rather than on the aspects of one God.

**ONE PEOPLE**

11 min

color; Free loan

*ADL, 1946***SUMMARY:**

In this film we see the story of the development of American life by groups representing every nationality. Described are the various ethnic groups who came to the United States. Each is pictured in its native background. In

this chronicle of the background of our culture, we realize that our country's greatness stems from the mixture of nationalities, races and religions. Representative music of the various groups is included.

**COMMENT:**

SHS, Col, AdEd. ONE PEOPLE was produced by the Anti-Defamation League of B'nai B'rith. The film is very colorful and has an interesting sound track which features Ralph Bellamy. It is excellent for introducing a study of the racial groups and various backgrounds which comprise present-day America.

**ONE WORLD—OR NONE**

9 min bl & wh; \$30

Association, 1946

## SUMMARY:

This film, prepared by the National Committee on Atomic Information, explores the need for world-wide control of weapons including atomic weapons. The film points out that research by scientists from many countries has resulted in the discovery and application of atomic energy and that the secrets cannot, therefore, remain in any one country. The animated film shows how, in the future, the weapon may be used to destroy our own country. It ends with a plea for international agreement on the uses of atomic energy.

**COMMENT:**

JHS, SHS, Col, AdEd. The film is useful in studying the international aspects of the problems of cooperation. It is geared to the kind of discussion in which a problem is presented but no specific solutions are offered. Values therefore lie in the discussion which is stimulated by its screening.

#### **OTHER FELLOW'S FEELINGS**

9 min bl & wh: \$45

YA, 1951

## SUMMARY:

The first in a series of films entitled "Discussion Problems in Group Learning," this picture portrays the harmful effects of "teasing" on personality development among young people. A seventh-grade girl accidentally drops a bottle of perfume. The boys begin calling her "Stinky." Judy is so upset that even her class work eventually suffers. One day in class she breaks down completely, when, in oral reading, she says "I stink" instead of "I think." The film closes, and the stage is set for group discussion.

#### **COMMENT:**

Elem, JHS. The film is designed as a realistic report on personality conflicts. It can be used with considerable success for the discussion of personal relationships. Primarily a guidance film, it can be adapted to the need for developing fairness and tolerance.

## **OTHER PEOPLE'S PROPERTY**

10 min

bl & wh; \$45

YA, 1951

### **SUMMARY:**

Three boys cause damage to a school room. The vandalism is the result of one boy's antagonism towards a teacher who has disciplined him. Two of his pals enter into the activity at his request. Chemicals which they place in a wastebasket create a fire, necessitating the turning in of a fire alarm, dismissal of school and the redecoration of the room. Each boy is concerned with the results of the act in a different way.

### **COMMENT:**

JHS,SHS,AdEd. The film, which may be used with both boys and girls and parents, develops the conflict between conscience and pressure exerted by the peer group. The results of thoughtless actions and the rights and duties of citizens with respect to the other fellow's property, are explored. The film is a good basis for discussion.

## **OUR BASIC CIVIL RIGHTS**

15 min

bl & wh; \$62.50

color; \$125

*Coronet, 1950*

### **SUMMARY:**

Civil Rights are defined by our courts and preserved by our citizens. The film presents basic concepts of civil rights and directs a high school class toward a detailed study of the liberties which are fundamental to our society. The class photographed in the film interviews a judge on the matter of civil rights. The film shows how a trial is conducted in a United States court and how such a trial might be conducted in a country where people do not have the same civil rights.

### **COMMENT:**

JHS,SHS. The film is helpful in visualizing the civil rights guaranteed by the U. S. Constitution and the laws of the land. The trial presented in the film is "stagey" in some aspects, but the general effect of the film is valuable.

## **OUR INVISIBLE COMMITTEES**

25 min

bl & wh;

*NEA, 1953*

### **SUMMARY:**

A group of citizens, cast as typical representatives of a community, is pictured during an initial meeting to discuss a common problem. It is evident that the goals set for the committee are not going to be reached too easily. The film then introduces animated diagrams to show how the men and women, each representing different organizations, are responding during the session to all of the conflicting personal and social pressures which subtly or overtly influence their thinking and action. These pressures are alleged to be the basic problems that keep the group from having a genuine meeting of minds.

**COMMENT:**

Col,AdEd. The film, produced by the National Training Laboratory in Group Development, moves slowly, but under the guidance of a competent leader to introduce the subject matter, it can be used to clarify a difficult concept in group dynamics.

**OUR LIVING DECLARATION OF INDEPENDENCE**

15 min

bl &amp; wh; \$75 color; \$150

*Coronet, 1950***SUMMARY:**

"Freedom," "rights," "obligations," "the pursuit of happiness"—meanings of these terms are explored as this film develops its theme that the Declaration is not a dead historical document but a vital force and guide to current living. Illustrations from the lives of an immigrant and his children give present-day meaning to the principles of the Declaration.

**COMMENT:**

Elem,JHS,SHS,Col,AdEd. The purposes of the film are to show that the Declaration of Independence was more than a declaration of separation from England; to show that concepts inherent in the Declaration are important today; to show that the Declaration contains provisions for successful solution to many of our current problems; to show that the Declaration has influence throughout the world. The film may be used to introduce or to review important facts and ideas about our government and its fundamental premises. Introduction of the basic ideas through the immigrant family makes an easy transition to understanding the ways in which the Declaration underwrites our American way of life.

**OUR TOWN IS THE WORLD**

11 min

bl &amp; wh; \$30

*NFB, 1950***SUMMARY:**

This is a story of prejudice in a small town. The people on the "other side" of the river are looked upon as inferior and as possessing undesirable qualities. Children from both sections of the town are influenced by the attitudes of parents. One gang wants to construct a hut by the river, but a group from the other side attempts to stop them. A fight results. One youth is pushed into the river, several are injured, and some damage is done to property. The newspaper editor takes a personal interest in the developments, takes the children into his office, talks to them about prejudice and human rights, and campaigns for a new spirit in the community.

**COMMENT:**

SHS,Col,AdEd. The children in the film do a realistic job of showing that prejudice exists in a small town. The reasons for bad feeling are implied rather than actually stated. The discussion of human rights is important, but it is not convincingly introduced; however, the film may be employed to start a discussion on the problems involved. Some of the scenes used in *OF HUMAN RIGHTS* are from "Our Town."

## **THE OUTSIDER**

10 min

bl & wh; \$5

YA, 1951

### **SUMMARY:**

Susan Jane, a lonely and friendless girl who wishes to become part of the group, is unable to achieve her goal. She has the feeling that she is not only unwanted but that the gang is talking about her or making fun of her. Actually, she is just being ignored. Susan Jane's unfounded suspicions cause her to refuse an invitation to a party at the home of one of the gang. She tells her mother that she has lost interest in the group. However, at the close of the film we see Susan Jane going to the party at the urging of Marcie, who is one of the gang. The film closes with a series of questions intended to arouse class discussion.

### **COMMENT:**

JHS, SHS, AdEd. The film is natural and convincing in its portrayal of a problem that is common to many people. It presents the material in such a manner that discussion is easily focused on this point. The film's chief use is to point out the responsibility of group members for individuals who may be "outsiders." The film can be used well with parents to bring to their attention the fact that their children may be involved in similar situations either as outsiders or members of the gang.

## **OVER-DEPENDENCY**

32 min

bl & wh; \$75

McGraw, 1949

### **SUMMARY:**

The film, produced for Mental Health Division by Canadian National Film Board, is the story of a young married man who is unable to face the ordinary situation and problems of life. The case presented is not extreme, but rather of the fringe variety. The man's inability to face reality stems from his childhood during which he was too dependent upon his mother and sister. As a result of his worries, he makes many complaints regarding vague physical conditions. His lack of adjustment extends even to dissatisfaction with and complaints about his job. His wife urges him to consult a physician who discovers no ailment, but sees danger signals in the area of mental hygiene. Through encouraging the man to talk of his past, he gradually breaks down the man's fears, and, at the close of the film, the man is responding in a more mature fashion.

### **COMMENT:**

Col, AdEd. This is the kind of mental health film which requires the service of a competent specialist for presentation and guidance of follow-up audience discussion. The role of emotions and attitudes in personal health is clearly shown. The value of the film lies in its presentation of basic causes for individual maladjustment.

## **PALMOUR STREET**

26 min

bl & wh; \$50

*Health Publications, 1950*

### **SUMMARY:**

This is a documentary recording of family life on a typical street in the Negro section of any Southern town. The setting is Gainesville, Georgia, and the actors are the people who live on Palmour Street. Film reflects chiefly the influences which parents and other adults have on children's attitudes. The family represented is a poor one in which both father and mother go to work daily. While they supply affection and understanding in abundance when they are at home, the children suffer from the treatment which Aunt Esther gives them during parental absence. We see the ill effects of the harsh Aunt Esther's treatment on her own children. The mother longs to remain at home to devote herself to raising her family. Just as she reaches this goal, her husband is seriously injured and faces a long period of recuperation. The film closes with the question of the family's future posed for the audience's consideration.

### **COMMENT:**

SHS, Col, AdEd. The film is a positive and realistic approach to the study of good family and human relationships. By contrasting the attitude of Aunt Esther with father and mother, many examples of both excellent and negative qualities are brought out. This is further heightened by the dual treatment accorded one sequence wherein two possible methods of handling a difficult family situation are portrayed.

## **PARTNERS**

18 min

bl & wh; \$55

*BIS, 1945*

### **SUMMARY:**

The film portrays the partnership formed by the Europeans and the natives of British East Africa in their effort to meet the many needs of a backward and undeveloped country. The narration is supplied by Julian Huxley. In the film we see the poverty of the country, the transient population, the disease and the primitive agriculture. Into this scene are brought skilled professional and technical workers. Hospitals and clinics are developed and housing is improved. Schools are established which combine the new learning and the lessons of tribal experience.

### **COMMENT:**

JHS, SHS, Col, AdEd. The film makes a definite contribution to the study of race and minority problems. It provides a basis for mutual understanding and respect for differing cultures, and reveals that basically, human nature is the same in all countries. A pattern of cooperation is shown as the best method for helping others to make needed adjustments.

## PASSION FOR LIFE

85 min

bl & wh; Apply for rental

*Brandon, 1952*

### SUMMARY:

A young teacher, fresh from training, is hired to replace the old experienced schoolmaster in a small French village. M. Pascal's first act is to remove the teacher's platform in the school using it to provide extra fire wood for the stove. The action typifies his future conduct. Traditional activities are uprooted to make way for a kind of education which is practical, related to the needs of the community and appeals to the varied interests and abilities of the students. The creative form of education instituted by M. Pascal is tolerated, although not whole-heartedly approved, until some extensions of the real-life situations created by a study of the community, impinge on the behavior of powerful members of the town. The teacher is to be dismissed, but his job is saved by the outstanding work done by Albert, one of the boys who has previously been a source of much trouble, when he passes the rigid French inspectorial examinations.

### COMMENT:

Col,AdEd. This is a vivid and vital film about modern educational content and techniques. Although the language of narration is French, the English captions and the dramatic episodes make the film easily understandable to American audiences. While the featured purpose of the film is a study of modern education, the warm, friendly human relationship developed in the film and the picture of the valuable social and educational changes wrought by M. Pascal make *PASSION FOR LIFE* an excellent tool for studying social processes.

## PEOPLE'S CHARTER

17 min

bl & wh; \$65

*Association, 1947*

### SUMMARY:

The film, produced by the United Nations Film Division, opens with the background for the United Nations. Out of the despair of war, came the hope that an international organization might control and eventually eliminate war. The film reviews the "Four Freedoms" of the Atlantic Charter. We see events at Dumbarton Oaks and at San Francisco. Finally the charter of the United Nations takes form in reality. The first General Assembly is shown in session, and the film closes with a message from President Roosevelt.

### COMMENT:

JHS,SHS,Col,AdEd. This is one of the earliest films to deal with the United Nations. Probably, therefore, its best current use is in terms of historical information. Changes in the operation of the United Nations and some of the practical problems in operation have somewhat altered the optimistic picture created by this film. However, its use to stimulate interest in the work and the goals of the UN is certainly indicated.

## **PERSONAL QUALITIES FOR JOB SUCCESS**

10 min

bl & wh; \$50 color; \$100

*Coronet, 1952*

### **SUMMARY:**

Qualities that are important for getting and holding a position are demonstrated: willingness to take criticism, good personal appearance, satisfactory work habits, the necessity for initiative, friendliness and the ability to get along with others. Three young high school graduates who possess these are pictured. The message is given to young people that they, too, can develop these habits.

### **COMMENT:**

SHS. The emphasis on consideration for others is one of the qualities that makes this film useful in human relations studies. While the goal of each of the young people is primarily a personal one, the wholesome benefits of good human relationships are well presented. The film emphasizes the positive side, omitting inferior patterns. It is primarily for use in vocational guidance, but overtones of the picture make it suitable for carefully selected purposes in the study of interpersonal relationships.

## **PICTURE IN YOUR MIND**

16 min

color; \$150

*McGraw, 1949*

### **SUMMARY:**

The film is similar in form and substance to BOUNDARY LINES. Philip Stapp is responsible for the artistic drawings and Gene Forrell for the distinctive music. The presentation is organized around several questions. First, how can man live on a congested earth? What are the primal influences still extant in man that create his picture of the world today? We trace the long history of mankind, and we see how the roots of prejudice were planted and nourished by environmental factors. We look at modern man to find the reasons for the continuance of prejudices and fears. The birth of each man is described as a recapitulation of mankind's involved evolution and history. Each man is asked to look into his own mind to see if his picture of other men is distorted.

### **COMMENT:**

SHS, Col, AdEd. This is a difficult film to analyze, and the summary above is at best an attempt to state some facets of the subject matter. It is recommended that the film be shown several times to most audiences. It is so crowded with symbolism and mood music that repeated showings are essential. The film does not give answers to questions about prejudice, but it presents many concepts which are presumed to cling to intolerance. The film tacitly accepts the theory of evolution about which much of its theorizing is centered. It is a magnificently executed motion picture from technical viewpoints. One of its strong points revolves about the projection of "blame" on strange groups. Its reiterated theme, "We are right; they are wrong," lies at the heart of much prejudiced thinking.

## **PREJUDICE**

55 min

bl & wh; Apply for rental price

*Association, 1949*

### **SUMMARY:**

The film explores the effect of racial and religious discrimination and prejudice upon the perpetrator rather than upon the victim—he against whom discrimination and prejudice is directed. A young American businessman who thinks himself without prejudice, commits a prejudicial act against his new Jewish assistant; he has the assistant transferred to another office because he fears his assistant's capabilities. After this action, about which he feels guilt, he himself is exposed to intolerance; being of Swedish background, he finds his own young son has been called "a dumb Swede." After hearing a sermon in church which deals with the problem of prejudice and discrimination, he comes to appreciate the error of his conduct and alters his behavior.

### **COMMENT:**

SHS, Col, AdEd. In this discussion and dramatization of the problem of prejudice and discrimination, we see vividly how adult attitudes influence children. The transformation of the character of the businessman is a little too patent for real life, but by and large the film is effective and can be used successfully in starting discussion groups on the problems of different races and religions. The film was produced by the Protestant Film Commission and the Anti-Defamation League of B'nai B'rith.

## **PRACTICING DEMOCRACY IN THE CLASSROOM**

24 min

bl & wh; \$100

*EBF, 1953*

### **SUMMARY:**

This is the story of democratic group work in the nation's secondary schools. In the beginning of the film, citizens are presented expressing their ideas on what we ought to expect from education. They agree that the schools should train for good citizenship. We then enter a typical high school class in social studies: There, we see the teacher presenting three ways for the class to operate—at the teacher's direction, freedom of choice, and group cooperative planning and work. The students choose the third method and we then see it function in this situation. The development of the individual within the boundaries of group decisions is emphasized.

### **COMMENT:**

SHS, Col, AdEd. While the film appears to be only a teacher training device, it offers, on closer inspection, an important tool for understanding the group process. It is an excellent method of demonstrating to parents a kind of education which is neither excessively progressive nor excessively traditional and teacher-dominated. The acting of the boys and girls in the class is realistic.

## **PREFACE TO A LIFE**

29 min

bl & wh; \$35.85

*UWF, 1950*

### **SUMMARY:**

The film is about a boy and his parents' two dreams. The boy is the son of a man and his wife in a typical suburban town. The father's dream is

about how the boy will develop into an almost perfect example of a successful man. The mother's dream is about how the boy will always be her "baby." Examples of the parent's influences on the son are depicted and we see how their rigid preconceptions hinder his development into maturity. Then, we see the boy developing under wiser parental guidance.

**COMMENT:**

Col,AdEd. The film has many applications to the study of good human relationships. By clearly indicating the results of the wrong kind of guidance, and, conversely the right kind, parents and other adults can see that children must be understood and respected as individuals; that they have their own personalities, that they have their own emotional needs and rights.

**PROPAGANDA TECHNIQUES**

10 min bl & wh; \$50 color; \$100

*Coronet, 1949*

**SUMMARY:**

A politician explains to a young friend, Chuck, what propaganda is and how it operates. Illustrated are such terms as "name-calling," "transfer," "glittering generalities," "band-wagon," "plain folks," etc. This explanation follows Chuck's interest in a recent political campaign. Chuck wants to know whether the election was really "a victory for good government" as the victorious party claimed, or just a victory for propaganda.

**COMMENT:**

JHS,SHS. The film represents a positive and informative approach to propaganda and its detection. As such, it has a definite place in the study of human relations. The film urges the adoption of a judicious and critical study of the whole subject of propaganda.

**PUBLIC OPINION IN OUR DEMOCRACY**

10 min bl & wh; \$50 color; \$100

*Coronet, 1951*

**SUMMARY:**

This film gives an explanation of the importance of public opinion—the attitudes which American citizens have toward prominent issues in political and social life. It endeavors to show how public opinion is formed on a significant community issue, and emphasizes that one man's vote *does* count and all must express opinions lest minority point of view rule. Film also examines public service agencies in the light of their performance.

**COMMENT:**

SHS,AdEd. The film ties in neatly with the study of the formation of group opinion under our democratic system. The close relationship between the formation of public opinion and the obligations of citizens is well developed.

**QUIET ONE**

67 min bl & wh; Apply for rental

*Athena, 1948*

**SUMMARY:**

This is the story of the readjustment of an emotionally disturbed Negro boy, the victim of a disrupted home. Donald Peters is sent to the Wiltwyck

School in New York State for treatment. There, the counselors, boys and the psychiatrist assist in his rehabilitation. Preceding his placement in Wiltwyck are scenes which reveal the squalor, filth and poverty of Donald's background.

**COMMENT:**

Col,AdEd. The brief description of the action of this film can in no way portray the vividness and intensity of THE QUIET ONE. Hailed as one of the great classics of the documentary technique of film-making, the picture penetrates our society and shows movingly how blighted areas directly influence the lives of our citizens. Donald's well-meaning grandmother cannot replace his parents; and his depressed environment and negative and anti-social attitudes of his companions are too strong for him. Since the film was photographed in Harlem, New York, the portrayal of conditions among Negroes living in a large city are particularly significant. And the good thing about the film: the combination of social forces interested in Donald's transformation—the many forces in the community available and wanting to help—are well illustrated.

**ROUND TRIP: THE U.S.A. IN WORLD TRADE**

20 min

bl & wh; \$57.50

IFB, 1947

**SUMMARY:**

Foreign trade must be a two-way process. Representative Americans—a railroad engineer, a businessman, a housewife and others—and various workers in England, France and Latin America reveal their conflicting attitudes toward free world trade. Animation is used to present data concerning mutual benefits of free trade and to answer the various objections presented. The film discusses the problem of cheap labor, foreign competition and "goods" versus "gold," and suggests helping the United Nations establish free world trade through the ITO.

**COMMENT:**

JHS,SHS,Col,AdEd. The film is marked by concrete treatment of an abstract subject, together with unusual photographic techniques and a swift pace. The film is stimulating and unusually valuable for groups interested in problems of world trade and international cooperation. One adverse comment points to the fact that many concepts are illustrated without being related, thus causing a certain amount of confusion. The purposes of the film are to show interdependence, to show how foreign trade works, to develop favorable attitudes toward the UN and its work on trade problems and to answer some of the common objections to free trade.

**RULES AND LAWS**

14 min

bl & wh; \$60

EBF, 1952

**SUMMARY:**

A father explains to his children the necessity for and the value of rules and laws. He compares the rules necessary for games like "hide-and-seek"

with those needed for effective functioning of society. Laws are made and altered according to specific needs. Other examples depicted are the rules and laws essential to the operation of municipal government and Congress.

**COMMENT:**

Elem. The film presents in a convincing way to young children the need for laws and rules and serves as a good introductory film in the area of citizenship and its responsibilities. The comparison between rules of a game and the rules of society is effectively illustrated. The film provides basic information and positive attitudes towards the improvement of group living.

**RESPONSIBILITY**

13 min

bl & wh; \$62.50

YA, 1953

**SUMMARY:**

One of the films on "Discussion Problems in Group Living" designed primarily for use in character education, **RESPONSIBILITY** presents the story of two high school boys, both leaders and popular, competing for election as student president. Incidents in their school careers show that one of the boys, the chief proponent, has sometimes failed to carry through his responsibilities, such as making an effort to get the right assignment, to hand in his work on time and in the form requested, and to make sufficient preparation for an important debate. At the end of the film the audience is asked: "How would you vote?" and "Why?"

**COMMENT:**

JHS,SHS. The film satisfactorily avoids "preachiness" often evident in this type of presentation, and the incidents depicted are judged to illustrate effectively the points being made. The presentation can lead to good discussion among junior and senior high school classes.

**RIGHT OR WRONG?**

10 min

bl & wh; \$50      color; \$100

Coronet, 1951

**SUMMARY:**

Film, with a sub-title "Making Moral Decisions," invites audience participation by asking at the beginning if we always know what is right. The situations in the film are in the form of a self-examination. "Test yourself—decide what you think is right—and why?" A gang of teen-age boys is then shown breaking windows in a warehouse. One of them is caught. The moral decisions of the watchman, the boy's mother, the property owner, the police sergeant, a social worker and the boys themselves are highlighted to stimulate thinking and discussion.

**COMMENT:**

JHS,SHS,Col,AdEd. Questions raised as typical include: Should a boy protect himself by telling on his friends? Should police use threats? The previewers believed that these were not necessarily the chief problems facing young people meeting moral decisions. However, they thought that with the help of good leadership the film could be used as a starting point to discuss more typical situations. The film is also useful in a study of the inter-personal relationships which enter the study of human relations.

## **ROLE PLAYING IN HUMAN RELATIONS**

25 min

bl & wh; \$85

NEA, 1949

### **SUMMARY:**

In this film, sponsored by the National Training Laboratory in Group Development, we see some of the uses of role-playing and the techniques needed to employ it effectively. These techniques include: (1) taking an inventory of the problem; (2) selecting a problem through the group process; (3) illustrating the problem with a real situation; (4) setting the stage; (5) stopping at an appropriate place; and, (6) starting a discussion of the problem. One of the chief uses depicted has to do with acting out a difficult verbal statement.

### **COMMENT:**

SHS, Col, AdEd. The film moves very slowly, and, in the words of one evaluator: "It is not well enough done to sell me on the idea." On the other hand, most of the preview audience thought the film, if used properly, could be employed to demonstrate role playing techniques to groups entirely unfamiliar with the method. A leader who is well versed with role playing might, however, succeed in showing the ideas of this film more effectively by having the students carry on the activity themselves.

## **ROOM FOR DISCUSSION**

25 min

bl & wh; \$112.50

EBF, 1952

### **SUMMARY:**

An overview of the values to be gained from using the technique of organized discussion, is depicted. The point is made that discussion is not only the privilege, but also the responsibility of all citizens living in a democracy. Consideration is given to the functions of discussion which contribute to understanding and to the solution of problems in various situations. Examples illustrating persons reaching agreements after discussion, range from the family, management and labor, and the community, to problems in international relations. Meet your neighbor "half-way" and you can discuss and settle many differences.

### **COMMENT:**

SHS, Col, AdEd. An important film to use in studying the group process and the relationship between "rights" and "responsibilities," ROOM FOR DISCUSSION vividly makes its points through the use of several dramatic illustrations. In addition to training leaders, the film can be used to develop in audiences the ability to discuss issues more effectively.

## **SCHOOL AND THE COMMUNITY**

14 min

bl & wh; \$65      color; \$125

McGraw, 1952

### **SUMMARY:**

The film presents the idea that everyone—teachers, parents, school officials and the average citizen—shares the responsibility for the conditions of our schools. The picture explores the wall of separation between schools and

their communities, and depicts evils of such separation. The technique of animation is employed to depict antiquated schools and out-moded methods. Ways are then presented by which a school can use the community as a laboratory for more realistic teaching. The contributions of the school to the community are also visualized.

**COMMENT:**

Col,AdEd. The film achieves an unusual presentation through clever animation; cartoons developed with an aspect of humor keep the attention of the audience and add interest to a subject which is often treated too solemnly. The film contributes to an understanding of both failures and successes achieved by the schools in working with community groups. The use of the school plant for a wider public is a valuable concept presented by the film.

**SEARCH FOR HAPPINESS**

17 min

bl & wh; \$55

*McGraw, 1948*

**SUMMARY:**

Automobiles, radios and innumerable gadgets—all the complicated paraphernalia of our modern civilization intended to ease our living conditions—lead frequently to frustration and seemingly complicate life rather than simplify it. The film examines the effect of modern life upon man and how he attempts to solve his problems. He is shown as turning for advice and counsel wherever such help is given, and, with optimism, buying potions and pills, following the guidance of astrologists and numerologists, taking mail-order courses in muscle building, etc.

**COMMENT:**

SHS,Col,AdEd. The film, a "March of Time" production, is a well-balanced presentation of some of the symptoms of over-wrought people who will not accept reality. The film can be employed to advantage in arousing discussion of both individual and group problems in modern living. Ways in which people seek to satisfy normal emotional needs are depicted but the basic problem of how to meet such needs is not offered.

**SEARCHLIGHT ON THE NATIONS**

22 min

bl & wh; \$65

*UN Film Division, 1949*

**SUMMARY:**

The film deals with the international exchange of information through modern communication, including the press, film, radio, etc. The stress is laid on getting the news of world problems to all people in the world. The activities of the UN meetings are used to illustrate ways in which their proceedings are communicated through newspaper, television, radio, recordings and motion picture. Attention, too, is centered on the lack of means of communication in many parts of the globe.

**COMMENT:**

JHS,SHS,Col,AdEd. The film focuses its attention on the diversity of communicative media available, but does not neglect to point out that the mere

fact of their existence does not mean that we have developed a technique for really communicating with each other. There is a great deal of information in the film, but its use in human relations study must be pointed up by a competent leader.

## **SHYNESS**

23 min

bl & wh; \$95

*McGraw, 1953*

### SUMMARY:

Released by the National Film Board of Canada for the Mental Health Division, the film presents the application of a sociometric test to students in the classroom. It is apparent that a pattern has evolved in the room in which the lively, confident children are envied as companions. Outside the circle are three friendless children. For a moment the film considers the long-range possibilities of the situation when we see an adult who is typically shy and withdrawn. Returning to the classroom, the psychiatrist from the clinic explores the three cases more fully. One child is alone because of his desire; he is always occupied in his own special pursuits and basically has nothing wrong in his condition. One child is emotionally ill as a result of over-protection and jealous love of mother. One child, the third, is the typical shy child. She wants to join groups, but she is fearful of rebuffs or failures. Her exacting mother has stifled any feeling of confidence. The child is gradually helped by teacher and clinical psychiatrist.

### COMMENT:

ColAdEd. The film deals with an important social problem—that of isolation. The film is useful in establishing a background for discussion of similar problems known to the audience. It is a helpful study of group problems and relationships.

## **SKIPPER LEARNS A LESSON**

10 min

bl & wh; \$45

*EBF, 1951*

### SUMMARY:

Susan and her dog, "Skipper," move into a new neighborhood. Susan accepts the children of different races which she finds there. However, Skipper shows prejudice against the other funny looking dogs he encounters. This condition remains until he finds that playtime is not funtime when he is alone. Skipper's color is suddenly changed by a pail of paint so that he, too, becomes a funny looking dog. He learns of the bitterness caused by discrimination, (now practiced against him by the other dogs), a discrimination which has been created by his previous intolerance rather than his color. The idea begins to dawn on Skipper that color doesn't make a real difference. Eventually, a group of boys and girls, Susan's playmates of varied races, remove Skipper's "false" colors from his tail.

### COMMENT:

Elem. The point of the story is clearly presented and should motivate good discussion of a beneficial nature in reducing baseless racial discrimination.

The film gains added value since it does not malign any one group for having had a monopoly on the practice of discrimination. The film is excellent for use with lower elementary children in promoting better inter-racial understanding and tolerance.

## **SNAP OUT OF IT!**

13 min

bl & wh; \$62.50      color; \$125

*Coronet, 1951*

### **SUMMARY:**

A boy in a high school class has worked hard to secure an "A" rating, but he gets only a "B" when report cards are issued. He is emotionally disturbed by this failure to the extent that the school principal finds it necessary to interview him. Under the guidance of the principal, he discovers ways of setting his expectations realistically in order to avoid disappointment. He also learns how to use the emotional drives of disappointment for a positive attack on a problem.

### **COMMENT:**

JHS,SHS. The value of this film in the study of human relations lies in analyzing the factors involved. Are grades so important? What values should be developed by young people? How do emotional upsets influence behavior towards other people? The solution in the film is considered rather trite by the preview committee. It also needs careful and specific preparation by the leader before use in the area of human relations.

## **SOCIAL CHANGE IN A DEMOCRACY**

30 min

bl & wh; \$44.74

*UWF, 1952*

### **SUMMARY:**

The film has been prepared by the United States Army for use in occupied areas, but it is also available for American audiences. It portrays students in a high school social studies class discussing the difference between conditions in a democracy and in a totalitarian state. They then learn from first-hand experiences how a problem in their own community, arising from a social change, is solved by law and assembly of the people, instead of by violence.

### **COMMENT:**

SHS,Col,AdEd. The film can be utilized to illustrate the practical workings of the democratic system, as well as a teacher-training device. The film shows the necessity of people's getting along together and their need for working as a group in the solution of common problems.

## **SOCIAL DEVELOPMENT**

16 min

bl & wh; \$80

*McGraw, 1950*

### **SUMMARY:**

SOCIAL DEVELOPMENT offers an analysis of social behavior at different levels and the reasons underlying the changes in behavior patterns as the child develops. It points to typical illustrations of behavior at intervals from

infancy to the time when children pick members of their own sex as playmates and seek natural leaders for their group. All these patterns mix and overlap. The film then goes on to consider emotional conflicts of the gang age. Stressed is the fact that while the child must meet and solve each problem as he reaches the appropriate level, guidance from understanding adults can make the adjustment infinitely easier and smoother.

**COMMENT:**

Col,AdEd. The purpose of the film is to demonstrate highlights of various critical phases of child development. The roots of behavior are thus illustrated in the study of human relations problems. The film is best used as a fact presentation or summary, although it is likely to provoke discussion with the proper kind of leadership.

**SOCIAL PROCESS**

23 min

bl & wh; \$85

*EBF, 1952*

**SUMMARY:**

Harold Lasswell of Yale University presents the "social process" through a discussion with graduate students in seminar session. After an informal introduction the group centers its interest around the answers to the question: "Why do men behave as they do in society?" This brings to light the belief that men strive to get what they want, and these wants may be termed "values." The pattern of behavior pursued by mankind in communities is described as the "social process." Eight categories of values are suggested by Dr. Lasswell: wealth, respect, enlightenment, affection, skill, well-being, rectitude and power. These are illustrated by means of flashbacks to incidents in the lives of students. Institutions are defined as ways men organize to achieve values. The group concludes that institutions may vary, but not values, in different societies. In our free society the aim is to have all people share in the values sought.

**COMMENT:**

SHS,Col,AdEd. Besides delving into key considerations in the area of human relations, the film itself is an excellent example of group relations and behavior; Dr. Lasswell's manner of handling the seminar provides a good lesson in leading and working with a group. The film takes an abstract idea and succeeds in clarifying it.

**SPANISH INFLUENCE IN THE UNITED STATES**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1948*

**SUMMARY:**

Historic locales from Florida to California document this record of our Spanish cultural heritage. Two students in the film discover, for example, that they live in a house which derives its architecture from Spain. They also discover that we use many common words of Spanish derivation. When their study turns to other sections of the country, they learn about the

missions, longhorn cattle, horses and other things originally brought here by the Spanish. We gain the impression that the Spaniard has exerted a wide influence on the life and customs of the United States.

**COMMENT:**

Elem,JHS,SHS,AdEd. The film is useful in establishing the importance of one important nationality group contributing to our cultural heritage. The film is largely dependent on the narration, since there is little action; and the visualization is actually a series of scenes from various sections of the country. It is useful in history classes and is valuable either as an introduction or review of the subject.

**STEPS OF AGE**

25 min

bl & wh; \$95

*IFB, 1951*

**SUMMARY:**

Mrs. Potter, a woman of 62 who has just retired from her work, is pictured climbing a long stairway, symbolizing her past and future life. Long remembered scenes from her active life pass through her mind. They include her deceased husband, her daughter, her retirement and her fears of the future. Mrs. Potter is now living with her daughter and grandchild, and some of the new patterns of life which must be established are rather painfully accepted. Gradually however she accustoms herself to the changes wrought by time and comes to the conclusion: "Growing old is so much easier if someone loves and understands you."

**COMMENT:**

Col,AdEd. The film aims to assist both younger and older people to recognize the adjustments necessary for "old age." Such films achieve a growing significance in the light of the early retirements and longer life spans now possible. Actually, though, in STEPS OF AGE, the reviewers felt that this grandmother had no particular problems. Her situation was dramatized through photography to the point where some of the situations seemed unreal. The film, however, can be used to open discussion on the problems of human relationships created by frustrations and fears of older members of our society.

**THE STORY OF DR. CARVER**

11 min

bl & wh; Apply for lease

*TFC*

**SUMMARY:**

The film, a Metro-Goldwyn-Mayer production, depicts the story of a Negro slave boy who received an education and became one of America's leading scientists. Shown are Dr. Carver's agricultural experiments in the South and his many achievements in the laboratory at Tuskegee.

**COMMENT:**

JHS,SHS,AdEd. Although the film is brief, the highlights in the life of Dr. Carver are effectively presented. The film contributes to a better knowledge of the Negro in our civilization. It can be utilized in the study of education, human relations, American history and science.

## **A STORY OF GOODWILL**

19 min

bl & wh; \$24.29

*UWF, 1951*

### **SUMMARY:**

Four students at International House, in New York, tell how much American aid has meant to them and their people, and how they feel it contributes to international understanding and peace. A Chinese girl reports about mission schools and hospitals, about help in times of drought and famine, and how the Communist regime is a "new, dark day." A Korean girl reports on post-World War II liberation and aid; a boy from the Philippines tells how the U. S. prepared the people of his country for independence, and a Japanese boy expresses the deep impression made on his country through postwar activities in Japan on the part of the U. S.

### **COMMENT:**

SHS,Col,AdEd. The film explores the two-way workings of tangible efforts to create goodwill, showing the effects in America and in the countries aided. The film is helpful in understanding international aspects of the policies of the U. S. Government in recent years.

## **STORY OF AN IMMIGRANT**

30 min

bl & wh; Apply for lease

*TFC, 1944*

### **SUMMARY:**

This picture is adapted from MGM's AN AMERICAN ROMANCE. Stephen Dangos, an immigrant from Russia, arrives in this country without any money. He walks to Minnesota and gets a job in the mines. He meets a school teacher, marries her and raises an ambitious and energetic family. In 1918, when his son is graduating from high school and joining the American army, he decides to apply for citizenship papers. The film closes with his taking the pledge of allegiance in the citizenship ceremony.

### **COMMENT:**

JHS,SHS,Col,AdEd. The purpose of the film is to develop an appreciation of the sacrifice and hardship of pioneers and immigrants whose efforts have made a better America for us. While the Horatio Alger touch must be discounted, the film may enable a leader to raise the question of the immigration policy to be followed today, together with the benefits we have gained in the past from immigration. There is a parallel interest in the film related to the development of the mining industry in Minnesota. Guidance will be neccssary to subordinate this to the human relations aspects of the film.

## **SWedes IN AMERICA**

16 min

bl & wh; \$24.26

*UWF, 1945*

### **SUMMARY:**

The film, produced by the Office of War Information, Overseas Branch, is opened by Ingrid Bergman, who relates the story as her own search for

information about Swedish people in this country. We see Sweden House in New York City, where we are introduced to the beautiful imports from Sweden. Contributions of the Swedes to our American culture are emphasized through a visit to the American-Swedish Museum. The film concludes with a tour of the heavily-populated Swedish areas in Minnesota.

**COMMENT:**

SHS,Col,AdEd. The film provides an excellent opportunity to provide an overview of the significance of one of the national strains in American life. The film is entertaining, and its best use lies in its presentation of background material.

**SYDENHAM PLAN**

10 min                           bl & wh; \$25                           *Film Publishers, 1948*

**SUMMARY:**

The film depicts the story of an interracial hospital located in Harlem, New York City, where the only qualification for the doctor is professional skill, and where the only qualification for the patient is the need for hospital care.

**COMMENT:**

SHS,ColAdEd. The account of this hospital's activities, filmed amid the problems of teeming Harlem, brings to the audience an interesting story of a truly interracial hospital.

**SING A SONG OF FRIENDSHIP**

Two 11 minute films                           color; \$86 per reel                           *ADL, 1949*

**SUMMARY:**

Each reel consists of three songs, designed to foster goodwill and understanding, and as the songs are sung by the Ken Darby Chorus, animations illustrate each theme. The audience is invited to participate in the singing as the words appear on the screen.

**COMMENT:**

Elem,JHS,SHS,AdEd. The film is designed to stimulate brotherhood and friendship by means of group singing of specially written goodwill songs. A device to use in group work is here employed to good advantage. The songs have pleasant melodies and interesting lyrics. A manual for teachers containing the words for all the songs is available.

**TALE OF TWO TOWNS**

45 min                           bl & wh; \$66.48                   color; \$226.25                           *Agra Films, 1951*

**SUMMARY:**

The protagonist is a newspaper man returning to his small home town from the big city. He finds the town is not progressing; the people are dispirited and working at cross-purposes. The school superintendent is harassed, short of supplies and attempting to do a good job under difficult circumstances.

In an effort to improve the situation in the schools, the newspaper man persuades a citizen, who has a negative feeling about the schools, but who wants to improve the community, to visit a nearby community which represents a better situation. There the two men discover some interesting facts about the relationship of the schools and the public. They find that they have a long road, but not an impossible one, to follow in altering the program in their own town.

**COMMENT:**

Col,AdEd. While the film is especially pointed to the concerns of school-community problems, it has overtones which make it applicable to the study of human relations. The film gives a fine approach to problems involving group action—getting people interested in their town and pursuing a positive course of action.

**TEAMWORK: PAST AND PRESENT**

12 min

bl & wh; \$30      color; \$75

*NFB, 1950*

**SUMMARY:**

This is a cartoon film, made by the Canadian Department of Labour, depicting the historical development of the spirit of cooperation and how the Labor-Management Production Committees are the natural outgrowth of this spirit. The idea of cooperation is traced to its very beginnings, with a scene showing cooperation among primitive peoples. Traced further, the spirit is shown in Greek and Roman history, the Middle Ages and at the time of the industrial revolution.

**COMMENT:**

SHS,Col,AdEd. While this film is basically in the field of labor and management areas of economics, it has elements of interest to those in the area of human relations, particularly because of its background material on the efforts of man to cooperate for the general good.

**TO LIVE TOGETHER**

30 min

bl & wh; \$85

*ADL, 1950*

**SUMMARY:**

The film, produced by the Anti-Defamation League in cooperation with Parkway Community House of Chicago and the Chicago Commons Association, presents the story of a summer camp in which children of different racial backgrounds participate. The prejudices of the children, when present, are pictured as the results of their parents' attitudes. Film deals with constructive lessons arising from the harmonious living of the camp and depicts the natural instincts for friendliness between Negro and white children.

**COMMENT:**

Col,AdEd. The film explores problems of races and nationalities in America. It is definitely aimed for the more mature audience. Criticism of the film

is directed at technical faults rather than subject matter. Some previewers felt too much time was consumed in showing material which could be presented more compactly.

## **TOMORROW'S A WONDERFUL DAY**

50 min

bl & wh; Apply for rental

*Hadassah, 1948*

### **SUMMARY:**

We follow the experiences of a fifteen year old Jewish boy, former concentration camp inmate, from the date of his arrival in a children's village in Israel until he joins in the life of the community. The boy has a tremendous inner fight to overcome suspicion, fear and loneliness. The film also reveals some Jewish customs and festivals.

### **COMMENT:**

SHS,Col,AdEd. The major value of the film in the human relations area lies in its expert handling of a hostile, adolescent boy, although there are overtones dealing with the understanding of life and customs in modern Israel and the horrible effects of intolerance on the young mind and body. The film has the merits of such a film as *THE QUIET ONE*, and though not exactly a teacher-training instrument, it depicts expert handling of children.

## **THE TOYMAKER**

15 min

bl & wh; \$80 color; \$135

*Athena, 1952*

### **SUMMARY:**

This is a puppet film. In the beginning, the maker of the puppets, the toymaker, describes the process of constructing and operating them. He leaves the two puppets on the stage—one is striped, the other is spotted. They love each other; they are alike in their own eyes. Through mischance, they suddenly discover that they are different because of the dots and the stripes, and friction and hate now develop. They build a wall from their blocks, they put on their fighting clothes and engage in a pitched battle. Then, the toymaker returns to the scene. He shows the puppets that they are not alone, for it is his hand that makes all of their movements possible, and since it is his right hand that controls one, and his left the other, they hurt only themselves when harm is inflicted.

### **COMMENT:**

Elem,JHS,SHS,Col,AdEd. This is a film that has wide usefulness and application in intergroup relationships because the difference between the puppets are not those associated with any particular group. The film is best used to illustrate a principle, since it pursues its goal with simple directness. In fact, its oversimplification of the problem leaves a responsibility for the group leader to pursue. It is unlikely that young children will grasp the message since their interest will be centered on the antics of the puppets, but with repeated use, they will absorb the truth of the film's presentation. Some previewers objected to the identification of the toymaker with the deity.

## **UNION AND COMMUNITY**

22 min

bl & wh; \$24.26

*UWF, 1950*

### **SUMMARY:**

The film, produced originally for the U. S. Government in its Overseas Information Services, is the story of a union at work in an industrial community (Chester, Pennsylvania). Opening scenes reveal the physical setting of the city—its industries, housing, playgrounds, churches and other facilities. The theme is developed in a locomotive plant, with a lathe operator as the central character. Through the union school, maintained to assist its members, the operator learns about the agencies that serve the community. These include the community house, the nursery school and other welfare facilities. As the story develops, the lathe operator is able to put the agencies to use in the rehabilitation of a fellow worker. The union program in the town also results in the organization of a city-wide safety project in which many segments of the city are united in providing help.

### **COMMENT:**

SHS, Col, AdEd. Classes studying community problems and the role of labor will find this film useful. It affects the study of the American scene and has many points of interest for those interested in human relations. The film emphasizes the educational and civic functions of unions. It also points out opportunities for engaging in the democratic group process.

## **VALLEY OF THE TENNESSEE**

30 min

bl & wh

*UWF, 1944*

### **SUMMARY:**

A documentary film produced for the U. S. Government's OWI Overseas Branch. This is the story of an experiment that was at first reluctantly accepted by the people whom it was first to benefit. The way in which they finally come to see the role of the TVA in affecting their status is filmed in a convincing manner. The film is full of contrasts between a highly mechanized society and a neglected and retarded segment of American life. It concentrates on changes in agricultural methods made feasible by control of turbulent flood waters and the changes inevitably reflected in the people.

### **COMMENT:**

SHS, Col, AdEd. The film is useful in provoking discussion and developing interest in, and one method of meeting, a problem. It is also useful as an attitude-type motion picture, particularly socio-economic attitudes. The film shows practical applications of democracy to a problem situation. Particularly valuable are the studies of the changes brought about in the people by technological advances.

## **V FOR VOLUNTEERS**

20 min

bl & wh; Apply for purchase and rental

*Association, 1951*

### **SUMMARY:**

This film, produced by the National Film Board of Canada for the Association of Junior Leagues of America, is the story of a volunteer, Janet Miller,

who learns of the satisfaction which can be gained by participating in community service. She becomes interested in volunteer work through a friend who encourages her to visit a free polio clinic. She then visits a volunteer service center and learns of the values of good training and good placement for effective volunteer work. The importance of such volunteer work is brought into sharp focus when Mrs. Miller and her husband take action to re-open a youth center in their community.

**COMMENT:**

AdEd. The film leads directly into a discussion of the broad problem of mobilizing community resources and while it is designed primarily to enlist volunteers for a variety of community services, it holds the interest of its audience in the consideration of the effectiveness of group action.

**WASTAGE OF HUMAN RESOURCES**

10 min bl & wh; \$50

*EBF, 1947*

**SUMMARY:**

This is how human resources are wasted by the failure of society to provide healthful, safe and effective living conditions and how there are great losses occasioned by disease, accidents, delinquency, unemployment, and old age. The factors of alcoholism, drug addiction, mental disease, crime and the wastage of war are considered. Produced with the collaboration of Lawrence K. Frank, Director, Caroline Zachry Institute of Human Development.

**COMMENT:**

JHS,SHS,Col,AdEd. The film highlights those factors in our civilization which reflect both causes and effects of poor human relationships. Since so many facets are considered in the brief presentation, the film can best be used to introduce or summarize group findings.

**WE HOLD THESE TRUTHS**

29 min bl & wh; Apply for rental

*RFA, 1952*

**SUMMARY:**

A young Negro soldier on leave in Washington, D. C., sees the discrimination practiced in the nation's capital. In New York City he meets an Indian who has come from a reservation where he has faced even greater discrimination. In Harlem he sees filth and despair of the slums. With all of these problems in his mind, he meets a minister who is working in the "home-mission" field and learns how the church is working to combat the effects of intolerance and prejudice.

**COMMENT:**

SHS,Col,AdEd. The film, produced for the National Council of Churches of Christ, U. S. A., restricts its approach to activity among the very low economic levels. The picture is appraised as one concentrating on the obvious factors in the situation. The proposed solutions to the problems are vague.

## **WE, THE PEOPLES**

10 min

bl & wh; \$45

YA, 1945

### **SUMMARY:**

Film discusses the aims of the United Nations Charter and the organization formed to implement them. Organizational charts illustrate the points made in the narration. Film endeavors to show how the striving of the peoples of the world to avoid wars has culminated in this activity.

### **COMMENT:**

JHS,SHS,Col,AdEd. One of the strengths of the film is the emphasis which it places on the responsibility of each individual to help the United Nations meet its goals. The film can be employed, especially with the help of a good leader, to present the role of the UN in achieving a peaceful world. Some changes in the organization of the UN have developed since the release of the film, but it is still very useful for stimulating discussion by reason of its brevity and its factually-packed sequences.

## **WHO ARE THE PEOPLE OF AMERICA?**

10 min

bl & wh; \$50      color; \$100

*Coronet, 1953*

### **SUMMARY:**

A story about the people of America and where they came from is pictured in the film. It describes how Americans have united to fight together to preserve their freedoms. It visualizes the growth of the land and of the cities. The film goes on to state that together Americans are still building to create a finer land. The people of America are said to be the people of the world.

### **COMMENT:**

JHS,SHS,Col,AdEd. The film was described by the previewers as a "dignified and restrained treatment of the melting pot theme." The picture reminds us that we are all immigrants, or descendant of immigrants, coming from many lands and for many different reasons. The film is "flag-waving" in a meaningful manner, using what may be called a documentary approach. Helpful material for every American to see.

## **WHOEVER YOU ARE**

20 min

bl & wh; \$65

*IFB, 1946*

### **SUMMARY:**

Reviewing examples of violence, both abroad and in the United States, the film shows how people in a neighborhood in New York City deal with problems arising out of differences in racial and religious backgrounds. A group of parents from the neighborhood, with widely different backgrounds, arouse the interest of individuals, churches, civic groups and business men to provide a recreational program which encourages racial and religious tolerance by putting it into practice. Film emphasizes that children are not naturally intolerant; they bespeak their parents' minds.

#### **COMMENT:**

SHS,Col,AdEd. With a slow and careful approach, this film presents an example of how a neighborhood overcomes intolerance and juvenile delinquency. Some gruesome scenes are employed to show the results of intolerance. Planned recreation is given as a solution to the problem. The film is interestingly and humanly executed. It gives the feeling that what has been done in one community can be done elsewhere.

### **WHO WILL TEACH YOUR CHILD?**

24 min

bl & wh; \$85

*McGraw, 1949*

#### **SUMMARY:**

The film raises three important questions: How can we attract people of superior ability to teaching? How should these people be trained? Once trained, how can they be persuaded to stay in the profession and ignore more lucrative positions? The importance of these questions are dramatized through the eyes of a child. The child's natural curiosity about the world, present before school age, receives its full answers in the hundreds of weeks during which a child will remain in school. Illustrations of the kind of teaching the child may encounter in this period are given with both good and bad examples included.

#### **COMMENT:**

Col,AdEd. This is an important film to use in understanding the problems of our public schools. The film relates these problems to other aspects of contemporary life. The first part of the film, with its emphasis on the inquiring spirit of the child, is especially well-done. The film is valuable in arousing discussion on this important and pressing need.

### **WHO'S DELINQUENT?**

16 min

bl & wh; \$80

*McGraw, 1949*

#### **SUMMARY:**

There takes place in an average American community an incident in which two boys steal an automobile and nearly kill a local policeman. The town is aroused, and the editor of the local newspaper sets out to find what is causing delinquency. A reporter makes a careful investigation in which he reports such factors as inadequate staffs of probation officers, judges with crowded schedules, schools with too many pupils for the teacher to be effective in guidance, too few playgrounds, and taverns that welcome young people. Since the whole town bears the burden of delinquency, the citizens meet to seek solutions to the problems.

#### **COMMENT:**

SHS,Col,AdEd. The film shows an important aspect of community and group relationships. The film may be used to introduce the various factors that cause delinquency and to arouse discussion on ways of meeting the challenge. The film sets the stage for a consideration of the need for combating delinquency, but it offers little in the way of tangible action.

## **WORKING TOGETHER**

23 min

bl & wh; Apply for sale and rental

EBF, 1952

### **SUMMARY:**

The film depicts the actual history of labor relations at the American Lead Pencil Company of Hoboken, New Jersey, from 1937 (when unionization was first introduced in an atmosphere of bitterness and hostility on both sides) to the present day give-and-take relations found profitable by both union and management. The picture has been sponsored by the Twentieth Century Fund, based on its report, PARTNERS IN PRODUCTION, a summary of findings in Labor-Management activities, and both labor and management have cooperated in the production. The majority of the parts are played by the actual persons concerned.

### **COMMENT:**

SHS, Col, AdEd. The important aspect of this film from the point of view of human relations is the portrayal of cooperation between labor and management. The presence of the real persons as actors lends authenticity to the film.

## **WHAT IS CONSCIENCE?**

10 min

bl & wh; \$50      color; \$100

*Coronet*, 1952

### **SUMMARY:**

One definition of "conscience" is "accumulative experience of approval or disapproval." Examples brought to the attention of the audience explore this meaning. In one instance a girl who has purchased an expensive sweater debates as to whether she will or will not tell her mother. Another definition of conscience centers about instinctively knowing right from wrong; a boy-girl incident on a date illustrates this phase. The third concept regarding conscience presents the idea of conscience as a "spark of divine understanding." Here a man's experience in a business transaction is visualized as a method of making this abstract phrase a concrete one. Final sequences deal with various reactions by members of a class to cheating during the absence of the teacher from the room.

### **COMMENT:**

SHS. The film ends abruptly with the apparent intention of leading into further discussion on the part of the class. The film has been judged as simple direct and convincing. Special strength seems to lie in the choice of examples used as previewers feel they add definitely to an understanding of a difficult concept. The film has many applications for personal and group guidance.

## **WORLD FRIENDSHIP**

19 min

color; \$120

*Girl Scouts*, 1949

### **SUMMARY:**

A world conference of girl scouts and girl guides is seen through the eyes of three girls from Brazil, Canada and the United States. Twenty-six nations

participate in the conference. Despite barriers of custom, language and background, the girls become fast friends through their work at the conference.

**COMMENT:**

JHS,SHS,AdEd. The film, produced by Julien Bryan of the International Film Foundation, is beautifully photographed and contributes to a better understanding of cultures other than our own, although its primary appeal is to girl scouts and potential members of that organization.

**WORLD WE WANT TO LIVE IN**

11 min

bl & wh; free loan

*NCCJ, 1941*

**SUMMARY:**

The film presents evidences of intolerance to be found in the United States. Every American is called on to help eradicate these conditions. If we want to have a world free of hatred, it is necessary to educate children to look on all people as equal, to make their friends on the basis of merit of the individual and not on color, race or creed. Included are evidences of the work of the Williamstown Institute of Human Relations in achieving better understanding and tolerance. Notables like Al Smith, Wendell Willkie, Charles Evans Hughes and Eddie Cantor plead for improving human relationships.

**COMMENT:**

JHS,SHS,Col,AdEd. The film includes flashbacks to Fascist countries in developing its theme. In general, while the film has an important message, its use is limited by reason of its publication date. Many of the leading figures who are utilized to emphasize key points in the film will have little meaning for today's children and young people.

**YOU AND YOUR ATTITUDES**

10 min

bl & wh; \$45

*Association, 1950*

**SUMMARY:**

The Barrett family, consisting of mother, father and two teen-age children, sit down to the dinner table to discuss social attitudes, money and allowances, foreign groups, new people in the neighborhood and prejudices which create unintelligent attitudes. How we get our attitudes, what they represent and what to do about them are considered.

**COMMENT:**

JHS,SHS,AdEd. Besides stressing the recognition of attitudes, the film assists in the development of good family and group relationships. The film really makes no pretense in giving advice concerning social attitudes, but it sets the stage for class discussion on what they might be.

**YOU AND YOUR FAMILY**

8 min

bl & wh; \$37.50

*Association, 1946*

**SUMMARY:**

Typical family problems are presented in short sequences. Questions included are centered about these situations: Mary's family refuses to let her go out on a date; what should she do? What happens when family members

shirk their household chores? How can Bill and his father agree on what time Bill should get home at night?

**COMMENT:**

JHS,SHS,AdEd. The film is designed to help the audience discuss how young people and their parents feel and act towards each other. The problems presented are typical. The action is dramatically portrayed and the discussion-approach is carefully developed.

**YOU AND YOUR FRIENDS**

7 min

bl & wh; \$37.50

*Association, 1946*

**SUMMARY:**

The film is introduced with a party for teen-agers. The audience is asked to listen to the dialogue and to watch the action on the screen carefully in order to appraise the different types of behavior. In succeeding scenes, friendly cooperation is contrasted with self-centered bad manners. Ethel breaks her promise to keep a secret. Betty tells a lie to get out of keeping a date. Frank criticizes Ed behind his back. Narration emphasizes qualities of dependability, courtesy and loyalty.

**COMMENT:**

JHS,SHS,AdEd. The film is primarily designed to encourage discussion. The sequences are short and are merely designed to set the stage for consideration of the situation presented and similar ones in the experiences of the audience. The film is useful in the analysis of problems of personal and social adjustment.

**YOU AND YOUR PARENTS**

15 min

bl & wh; \$62.50 color; \$125

*Coronet, 1949*

**SUMMARY:**

The issue of parental authority is presented in this film wherein a teen-age boy, Dick, who is resentful of parental authority, has decided to run away from home. He is persuaded by the leader of his club to spend the night at his home. There he learns from Mr. Martin about the "growing away" process. This idea is represented to Dick as a normal one, but he also learns that new freedoms to be experienced bring with them new responsibilities.

**COMMENT:**

SHS,Col,AdEd. In this film attention is directed to the parent who must take time to analyze the new problems that "growing up" bring to the family. As a portrayal of a typical problem of adolescence, the film can be used both to arouse discussion and develop attitudes of parents and their growing children.

**YOU CAN'T RUN AWAY**

(*excerpt from INTRUDER IN THE DUST*)

32 min

bl & wh; Apply for lease

*TFC, 1949*

**SUMMARY:**

When Lucas Beauchamp, a Negro, is arrested for the murder of a white man, even his lawyer assumes him to be guilty. The people of the town

condone plans of the victim's relatives to spirit Lucas from jail and to lynch him. The lawyer has a nephew who interests himself in the case and hears the story of the incident from Lucas himself. This causes him to believe in the accused's innocence, and he influences his uncle. Through the efforts of the lawyer, his nephew and the sheriff, the real murderer who is the victim's brother is discovered. The mob then disintegrates while the lawyer tells his nephew of the need for more responsible citizens.

**COMMENT:**

SHS,Col,AdEd. The film purposes to show the stupidity of acting blindly and on impulse, using unchallenged assumptions contrary to the due process of law. The film can be used to create attitudes and to challenge assumption. It points the way to improvements in behavior through resolution to follow the truly American way. The film is more than a picture about a tragedy; it shows that one "can't run away" from the fact that a grave error may have cost the life of an innocent man.

**YOUR FAMILY**

10 min                    bl & wh; \$50            color; \$100                    *Coronet, 1948*

**SUMMARY:**

The film opens with pictures of the members of the Brent family in a photograph album. Tony requests that the motion picture recently taken by father be shown after dinner. Mother explains that this can be done only if all cooperate in getting dinner ready on time. Tony puts away his clothes, cares for Fluffy, his dog, shells peas, and his sister, Nancy, sets the table. They all contribute to the conversation during the meal and after dinner Nancy and mother wash the dishes while father and Tony prepare the film for projection. Film concludes with the family viewing the picture which depicts them working together and playing together.

**COMMENT:**

Elem,AdEd. An excellent film to portray good family relations for younger children. The film presents very simply the value and satisfaction of cooperation and shows the home as the basic institution in which to build proper social attitudes.

**YOUR NEIGHBOR CELEBRATES**

27 min                    bl & wh; \$75            color; \$150                    *RFA, 1950*

**SUMMARY:**

A group of young people learns about Jewish worship services through an informal presentation of five festivals: Rosh Hashona, Yom Kippur, Succoth, Passover and Shevuoth.

**COMMENT:**

JHS,SHS,Col,AdEd. The film, sponsored by the Anti-Defamation League, of B'nai B'rith, effectively portrays the significance of Jewish holidays and, through their depiction, contributes to understanding in the interfaith area.

## DIRECTORY OF SOURCES

The main source for each film included in this guide is either the producer or the national headquarters of the distributor, when this information differs from the address of the producer. Rental or free loan sources vary from region to region so that it is extremely difficult to list each local film library from which prints of these films may be secured. Unless outright purchase of a film is contemplated, the user should familiarize himself with local, state or regional film distribution centers and their holdings. If a desired title does not appear in the catalogs of these libraries of films, a letter to the producer or main distribution source will usually be sufficient to secure the name of the institution from which the film may be borrowed in the local area.

- ADL: Anti-Defamation League of the B'nai B'rith, 212 Fifth Avenue, New York City 10, New York
- AGRA FILMS: Agra Films, P.O. Box 967, Athens, Georgia
- ASSOCIATION: Association Films, Inc., 347 Madison Avenue, New York City 17, New York
- ATHENA: Athena Films, Inc., 165 West 46th Street, New York City 19, New York
- BIS: British Information Services, 30 Rockefeller Plaza, New York City 20, New York
- BRANDON: Brandon Films, Inc., 200 West 57th Street, New York City 19, New York
- BUSINESS EDUCATION: Business Education Films, 104 West 61st Street, New York City 23, New York
- CHRISTOPHERS: The Christophers, 18 East 48th Street, New York City 17, New York
- CIO: Congress of Industrial Organizations, Film Division, 718 Jackson Place, N.W., Washington 6, D.C.
- COLUMBIA: Bureau of Publications, Teachers College, Columbia University, New York City 27, New York
- CORONET: Coronet Films, Coronet Building, Chicago 1, Illinois
- EBF: Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois
- FAMILY FILMS: Family Films, Inc., 1548 Crossroads of the World, Hollywood 28, California
- FILM PUBLISHERS: Film Publishers, 25 Broad Street, New York City 4, New York
- FON: Films of the Nations, Inc., 62 West 45th Street, New York City 19, New York
- FRITH: Frith Films, 1816 N. Highland, Hollywood 28, California
- GEN PICTURES: General Pictures Productions, Inc., 621 Sixth Avenue, Des Moines 9, Iowa
- GIRL SCOUTS: Girl Scouts of the U.S.A., Visual Aids Service, 155 East 45th Street, New York City 17, New York
- HADASSAH: Hadassah Film Library, 13 East 37th Street, New York City 16, New York
- HEALTH PUBLICATIONS: Health Publications Institute, Inc., 216 North Dawson Street, Raleigh, North Carolina
- IFB: International Film Bureau, Suite 1500, 6 North Michigan Avenue, Chicago 2, Illinois

LIBRARY: Library Films, Inc., 25 West 45th Street, New York City 19,  
New York

McGRAW: McGraw-Hill Book Company, Text-Film Department, 330 West 42nd  
Street, New York City 18, New York

MMA: Museum of Modern Art Film Library, 11 West 53rd Street, New York  
City 19, New York

NCCJ: National Conference of Christians and Jews, Inc., 381 Fourth Avenue,  
New York City 16, New York

NEA: National Education Association, Department of Adult Education Service,  
1201 Sixteenth Street, N.W., Washington 6, D.C.

NFB: National Film Board of Canada, 1270 Avenue of the Americas, New York  
City 20, New York

NY STATE COMMISSION: New York State Commission Against Discrimina-  
tion, 270 Broadway, New York City 7, New York

NEW YORK STATE DEPARTMENT OF COMMERCE: New York State De-  
partment of Commerce, Film Library, 112 State Street, Albany 7, New York

NYU: New York University Film Library, 26 Washington Place, New York City  
3, New York

RFA: Religious Film Association, 45 Astor Place, New York City 3, New York

STERLING: Sterling Films, Inc., 316 West 57th Street, New York City 19, New  
York

TEXAS: Texas Good Neighbor Commission, Capitol Building, Austin, Texas

TFC: Teaching Film Custodians, Inc., 25 West 43rd Street, New York City  
18, New York

UN FILM DIVISION: United Nations Film Division, United Nations, New  
York City, New York

UWF: United World Films, Inc., 1445 Park Avenue, New York City 29, New  
York

YA: Young America Films, Inc., 18 East 41st Street, New York City 17, New  
York

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### **Department of Audio-Visual Instruction**

National Education Association of the United States  
1201 Sixteenth Street, Northwest, Washington 6, D.C.

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